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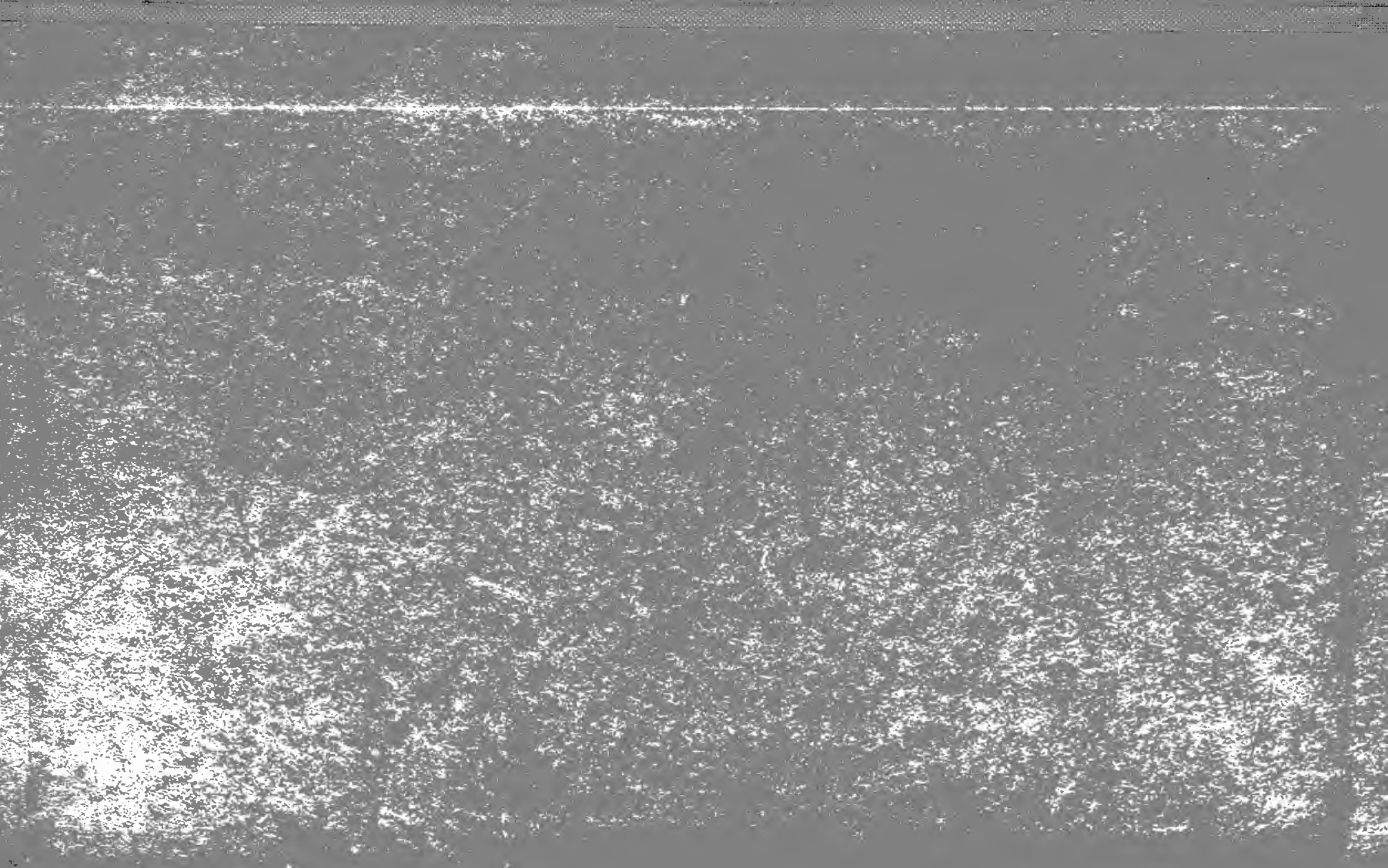

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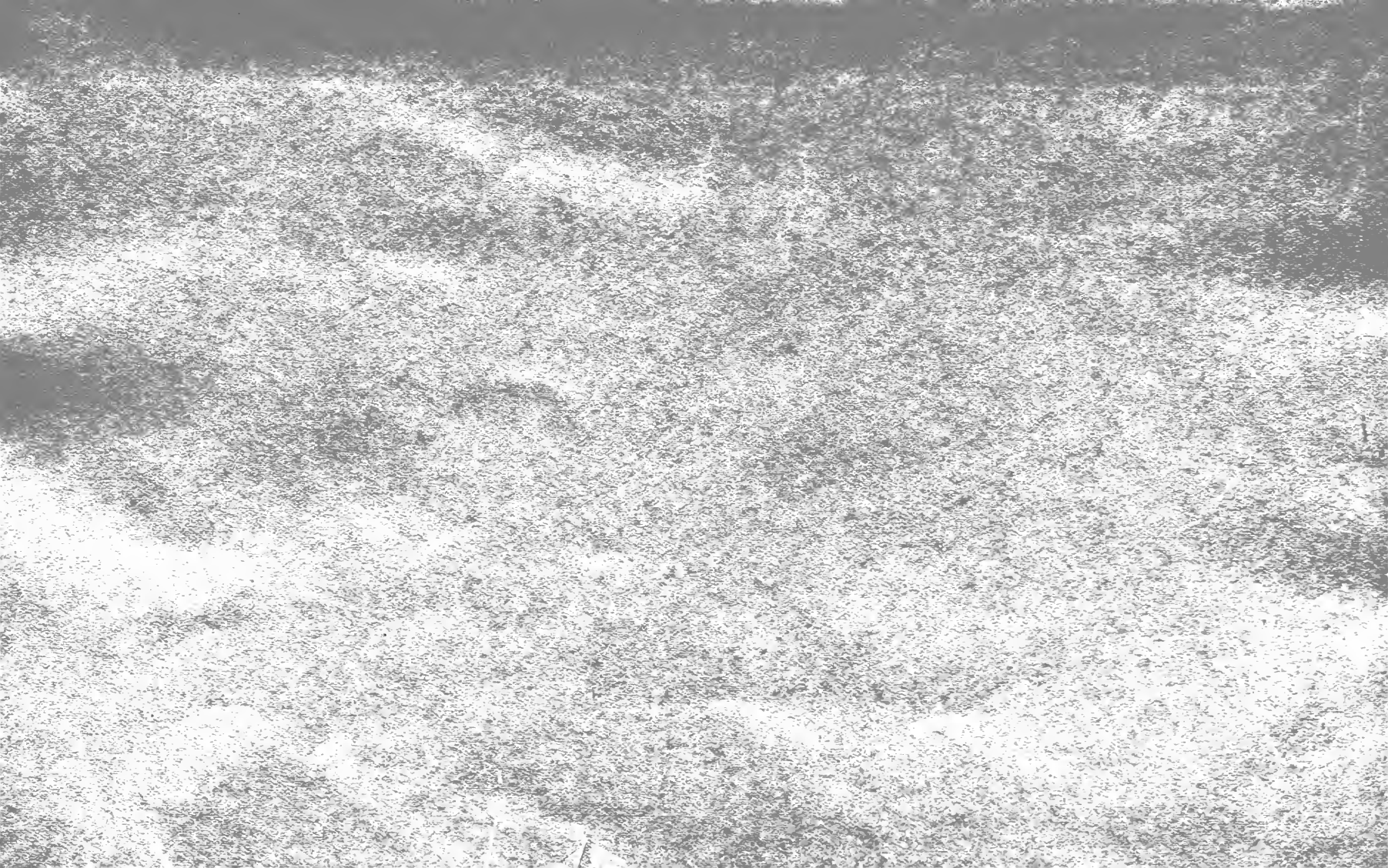

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FRA GIOVANNI ANGELICO FIESOLE

HIS LIFE AND WORK

EVOLUTION has taught us that each new development is not a fresh creation, but is the outcome of the fruits of previous realizations. This is true of art as it is of all natural things. A so-called Golden Age in Art is the result of prior ages less rich in achievements, and a declining age may be the forerunner of another Golden Age, contributing necessary elements, even though it seems to have been a period of failure. The age of Giotto or of Giovanni Pisano was followed by a declining period, but in the decline came Donatello and Masaccio. After these again came a seeming retrogression in the second half of the early Renaissance; but the retrogression resolved itself into a progression in that it assisted to bring about the age of Michel Angelo and Raffael. Another phenomenon to be noted in the evolution of art is that along with the new there is often found a single complete flowering of the old, as if the old had put forth its last energies before it died out altogether. This is what we find in the age of Masaccio, Donatello and Brunelleschi, when Ghiberti and Fra Angelico are the final expressions of the older traditions. Both these men were undoubtedly influenced by the new naturalistic movement, and Angelico, in his late works, actually discarded the Gothic line in the dress of his figures; yet the mainspring of their art took its source in the old traditions, and their characteristics are harmony and noble rhythm rather than a faithful reproduction of nature. Fra Angelico remained Gothic, and in this sense, he may be said to be the final blossoming of the dying flower of the Middle Ages.

Fra Angelico was better known in his own day by the cognomen of Fiesole, from the monastery in which as a young man he entered and chose as his life home. He was born in 1387, at Vicchio, a

Florentine settlement of the fourteenth century directed against the powerful Counts of Guidi. In his early years he was known as Guido di Vicchio. Vasari gives 1390 as the date of his birth, but to-day the earlier year is more generally accepted. Of his family we know no more than that his father was named Pietro, and that he had a brother named Giovanni, who entered the monastery with him and took the name of Benedetto. We are in complete ignorance as to who his teachers were. It is probable that he had already learned to paint before he came to the Dominicans. The first picture of which the date (1433) is positively established, he painted when he was forty-six years old, and he died at the age of sixty-eight. The bulk of his work was done in these twenty years, and only of this period do we possess anything like precise information as to his life and work.

Of Donatello (who was a year older than Angelico) and the sculptors who were contemporary with him, the records tell us much; but of the painters of this same period—Bicci di Lorenzo, Jacopo di Roselli Franchi, and Giovanni da Ponte—the men with whom Guido di Vicchio grew up, of these the records tell us next to nothing. Recent investigation has concerned itself more intimately with these "umili pittori," and though it has uncovered important facts concerning most of them, it has left us still in the dark regarding the subject of this biography. All that it has enabled us to do is to place Fra Angelico in his historical position.

It would be unjust to compare Fra Angelico with Masaccio, who was fourteen years his junior. He should more properly be judged with such men as Roselli Franchi, Masolino, and Giovanni da Ponte. At the same time we must not forget that the Dominican was more influenced by Umbrian art than were these painters. All of them learned from Gentile da Fabriano's two famous masterpieces for S. Trinita and S. Niccolo; but prior to the completion of these paintings Angelico had spent the first twenty years of his life—always an important period for an artist—almost entirely in Umbria, in Cortona and in Foligno.

Another consideration which should weigh with us in our judgment of Angelico's work is that his life was spent within monastic walls. The life of silence and prayer, with its obedience to the strict rules of the Dominican Order, must have had no little effect on the man and his point of view. This life and the landscape of his home, of Umbria and Fiesole and later that of Rome, are to be seen everywhere reflected in his works. Angelico was called to Rome

by Pope Eugenius IV, who was closely allied with the Dominicans, and it was probably due to this that Angelico, then a sexagenarian, became, for the first time, known to the world outside the narrow confines of the Order and his native district.

He entered the monastery in 1407, when he was twenty years of age. His early paintings (none of which has been preserved) were probably similar to the early works of Giovanni da Ponte, who was of an age with Angelico. Da Ponte's early work may be seen in the frescoes of San Michele, from which it is evident he followed the traditions of the old school.

Some critics suggest that Spinelli Aretino taught both Da Ponte and the friar; others state that Angelico's teacher was Starnina, the teacher of Masolino. Be this as it may, the oldest of the paintings by Angelico known to us emanate from the Umbrian period, and show but slight marks of the later *Trecento* art.

Of the paintings Angelico executed for his monastery but a small part remains to-day. It is most likely that his earliest work was destroyed or whitewashed over when the building was reconstructed in 1627. His great "Crucifixion" in the Chapter Hall was, only a few years ago, discovered behind a coating of whitewash. It is one of the friar's most powerful creations. While in composition and expression it resembles Donatello's austere work in S. Croce, the effect is entirely different from that created by the sculptor's "Crucifixion." It is symbolic and not realistic, as is Donatello's work. Angelico returned to this subject in his later years, but he never attained to such austere dignity and majestic beauty as this "Crucifixion" possesses. A fresco of an oval Madonna, smaller in size than the "Crucifixion," was also discovered in the monastery. Unfortunately, faulty restoration has left it in a sad condition. It was enlarged and painted over, in 1501, by Lorenzo di Credi, a pupil of Verrocchio. In the original painting the saints were placed in a single row on a gold background. The figures differed very little from those in other examples of the late *Trecento* period.

Two frescoes from Fiesole, both much painted over, and probably of the artist's later years, are now in St. Petersburg and Paris. One represents Mary and the Child between St. Dominic and Thomas Aquinas, and the other Christ on the Cross, lamented by Mary, John and St. Dominic. Only a small part of the second fresco seems to be by the Fra himself. But the Louvre contains another work from Fiesole, which is of much greater value. This is an altarpiece of "The Coronation of Mary," with scenes illustrating

Dominican legends in the ornamentation of the slanting side pictures. The painting is of an austere splendor, but, unfortunately, time has dealt severely with it, and much of the richness of the original coloring is lost. The painting shows distinct influences of Masaccio, Brunelleschi and Donatello, especially in the treatment of details.

To an earlier period than that to which this altarpiece belongs must be ascribed a few paintings, more modest in size, especially the miniature-like Madonnas. The series begins with the Madonnas now at Parma and the Staedel Institute. Both of these evince relations with older art, more particularly with the work of Lorenzo Monaco. Angelico's own style is to be seen in those Gothic reliquaries which he painted for the Church of S. Maria Novella, and in the beautiful Madonna in the Vatican. This Madonna is a replica of the centre-group in the Fiesole altarpiece. As in most of Angelico's paintings of this subject the throne of the Madonna is covered with gold brocade, and gives the appearance of a rich Oriental rug which serves as a background. Of these gold Reliquaries three are known: one is in the Monastery of San Marco, one is in the possession of Mrs. Jack Gardner, of Boston, and one is in the house of Count Stroganoff in Rome. These Madonnas are characterized by the adoring angels peculiar to the art of this "angelic" painter. In the Stroganoff picture the Madonna is in profile, an unusual treatment for this artist. It is possible that Angelico found his model for this painting in the popular marble relief, now in Berlin.

The reliquary in the Museum at San Marco is richer in coloring and decoration. It also represents the Annunciation of Mary and the Adoration of the Three Kings in the centre, and is most expressive. There is to be noted in it some attention to perspective. Here again the background is composed of a splendidly colored rug. The reliquary in the possession of Mrs. Jack Gardner is unquestionably a masterpiece. In the lower part of the painting is a dense mass of figures, and above, the Virgin, surrounded by a corona of horizontally placed angels, seems to be slowly and gently ascending to heaven. The picture bears witness, as do few of Angelico's works, to the mastery of the man's beautiful art. It is Gothic in style and not Renaissance, but what Gothic! If we compare this reliquary with Donatello's relief of the "Ascension" in Naples, the difference between these two periods of art will be most distinctly realized. In Angelico's painting there is not a suspicion

of real movement; in Donatello's sculpture the very flesh and muscles breathe the energy of the body in its upward flight.

Further examples of this, which may be called "the art of line," are "The Last Judgment," in the Academy of Florence, "The Coronation of Mary," in the Uffizi, and "The Last Judgment," of a later period, now in the Kaiser-Friedrich Museum at Berlin. The Florence "Judgment" is most charming in its arrangement and in the beautiful corona of angels. The composition is certainly Angelico's, even if much of the actual painting was done by his pupils and assistants. The "Coronation" has much in common with the larger "Coronation" in Paris, chiefly noticeable in the gradation of the strongly plastic figures and in the arrangement of the rows, one above the other, of the attendant people. The Uffizi painting, however, gives a delightful impression of heavenly splendor by means of luminous colors against a gold background. The groups in the foreground are more realistic in treatment, even though these also float in bluish clouds. One speculates whether Angelico had here, in a vague way, felt the problems which, later, Titian, Tintoretto and Rubens solved.

Angelico's smaller paintings of this period are much finer in execution than are his large altarpieces. It would appear as if he had not yet mastered the technique of his art. Charming indeed is the harmony of the light coloring with the gold backgrounds of these small pieces; but the early Madonna altarpiece at S. Domenico and the one for the Anna-Lena Monastery in the Academy are alike primitive by comparison. This must also be said of the very large work he executed for the Wool-Carders' Guild, and now in the Uffizi, for which Ghiberti designed the stone frame. The figures, in this painting especially, are larger than life-size and are exceedingly stiff. The treatment of the Virgin and Child, while rich and impressive, is yet severe. The Madonna herself, however, is of the soft, oval type, evidently derived from Lorenzo Monaco, and the model for Angelico's later Madonnas. The Wool-Carders' picture is the first of the artist's works to which an accurate date can be assigned. It was ordered by the Guild in 1433, while Angelico was still living at San Domenico, a fact which would seem to indicate that his fame had traveled to Florence. Probably it was shortly after this date that he painted another picture for Florence, namely, the large "Descent from the Cross," which is now in the Florence Academy. It was ordered for the Church of S. Trinita, where hung Gentile da Fabriano's "Three Wise Men." For many years both

these paintings were shown together, to the detriment of Angelico's work, which never was as fine as Fabriano's altarpiece in coloring. The latter far excelled Angelico, especially in the realization of the play of light on field and sky, and this superiority is very marked when these two pictures are seen together, side by side. To-day Angelico's "Descent" is in a sad state. It was painted over in such execrable taste that the original painting has almost been entirely destroyed.

Perhaps only an Italian can feel sympathetically and appreciate the simplicity and the naïveté of Angelico's paintings. To the sterner Northerner the sentiment borders dangerously near to sentimentality and even silly affectation; but we can well believe that to a native the Descent from the Cross on to a flowered lawn, with the hills of Fiesole in the far distance, must have appealed poignantly like a parting from a beloved birthplace and home. This sense of leave-taking suggests the possibility that Angelico was here expressing his own feelings, since at the time he painted the picture negotiations were in progress for the removal of the Reformed Dominicans to Florence—first to the Monastery of San Giorgio, and later to that of San Marco.

The monks of St. Sylvester had owned this larger estate of San Marco since 1299. The Order had, however, declined to so low a condition that the number of monks remaining in the monastery amounted to but twelve. For this reason, and on the advice of Cosimo de' Medici, Pope Eugenius IV ordered the Sylvestrians, in 1436, to exchange their place of residence with the Dominicans, giving to these the larger San Marco and taking to themselves the smaller San Giorgio. The Dominicans, however, on taking possession of their new home, quickly discovered that the place was in a very bad state of repair and almost unfit for habitation. Sickness broke out among the monks and several of the brethren died. Happily, Cosimo de' Medici came to their help. He contributed money and sent his architect, Michelozzo, to rebuild the monastery buildings. The upper story, the choir and tribune of the chapel, all were rebuilt, as also were the library and cloisters, and in 1451 the Monastery of San Marco had risen up anew. Almost all the rooms of his new monastery were decorated with frescoes by Fra Angelico and his pupils and assistants, so that even to this day San Marco is a veritable art gallery devoted to this artist's genius. In addition to the exquisite paintings of Angelico and his records of his holy visions, the place is perfumed with the memory of Fra Girolamo

Savonarola, who fought so strenuously for the Lord and who died fighting.

In rebuilding their monastery, Michelozzo kept faith with the severe rules of the Dominicans; he avoided all undue ornamentation. The cells are small and low, and the rafters are visible in all the corridors; doors and windows are rounded above, and the light is reflected from whitewashed walls. Angelico painted his frescoes on the comparatively dark walls of the windows. Each fresco in each cell was intended to serve as an altarpiece for the occupier of the cell. Each fresco, like each window, is rounded above, and all, practically, are in the same light. This great series of paintings forms one of the most important chapters in the history of Angelico's life-work. When we remember that the time he spent on this work could not have been very long, we must conclude that the artist employed many assistants. The building itself was finished in 1451, but in 1445 Angelico went to Rome and only returned to Florence in 1450. Furthermore, he had accepted commissions from other places, and we know also that he took a short trip to Umbria.

The altarpieces at Cortona and Perugia were formerly ascribed to the early period of Angelico's life, to the time he spent in Umbria; but though the Cortona Madonna, from its Gothic frame, would indicate an early date, yet the figures of the saints, especially that of Mary Magdalen, point to the same pupil who helped him with the later " Lamentation," and some of the San Marco frescoes. The predella, to-day in the Baptismal Church of Jesus at Cortona, is entirely the work of assistants, and mainly copied from the Dominican predella at the Louvre. The Madonna herself is much more finished than the one done for the Guild of the Wool-Carders, and appears to be a study for the one at Perugia. The " Annunciation " —also at Cortona—belongs, probably, to Angelico's last years at Fiesole. The altar painting at Perugia, on the other hand, reveals distinct relationship with later art. Only parts of it remain to-day, but there is no doubt that its Gothic structure was very like that of the Cortona Madonna. The figures to the left, those of Dominic and Nicholas, are probably by Angelico himself, and show him in a new stage of development. Hitherto his heads were unfinished and flat; here they are remarkably plastic.

The order, in time, of the building of San Marco is, probably, the order in date of the painting of Angelico's frescoes for it. The upper story was the first to be built, and the cells in this story were

the first to be decorated. Later, came the rooms of the first corridor, opposite to and alongside of the library. Of the three frescoes in the corridors, which, probably, were done at the end of the Florence period, the Madonna with the Saints as well as the Crucifixion are not entirely Angelico's work; but the large "Annunciation" seems unquestionably to be the work of the master's hand. The decoration of the cells along the corridor was, probably, finished in later years, after Angelico had left for Rome. Or, he may have designed them between the years 1450 and 1452, when he was once more in Tuscany. The last cell in this row is the one that Savonarola occupied. It was decorated much later by Fra Bartollomeo della Porta. Of the frescoes in the lower story those in the cloister were, probably, painted first, and then came the large "Crucifixion" in the Chapter Hall. This last painting remained unfinished when Angelico was called to Rome. The subject chosen for the frescoes of the Cloister and the Chapter Hall was Christ and His Martyrdom, as being the heart of the Christian faith. Round this subject the saintly brethren of the Order of the Dominicans were represented as Confessors of the Faith. For the cells the main subjects for treatment were taken from the lives of Christ and the Virgin. The "Crucifixion" is often represented, but never repeated in the same fashion. Portraits of St. Dominic, St. Peter Martyr, St. Thomas Aquinas, and even St. Francis, the founder of the Order, are freely introduced in the paintings. The landscape is not Tuscan, but is filled with the simple motives of Renaissance architecture; especially rows of slender columns similar to those of the Cloister of San Marco itself occupy the artist's fancy. In these there is much less of accessory decoration than there is in the larger paintings. Exceptions to this are the "Christ in the Garden," "The Temptation in the Desert," "The Garden of Gethsemane." The Savior speaks His "Noli me tangere" in a most beautifully laid out garden. In the "Temptation," though the painting is in a sad state of decay, there are still to be seen the bright river-valley and the surrounding hills, very unlike a desert. The Gethsemane picture shows Christ kneeling in a landscape lit up by the moon shining through trees.

But the artistic value of all these paintings lies not in their details but in their composition and in their simple color harmonies. The composition is always perfectly distinct and almost always retains the noble rhythm inherited from the Gothic. The Passion of the Savior is never realistically treated, though a somewhat stronger accent is given to Mary's grief, and the lamentations of the disciples.

But the praying of the founder of the Order is true passion. Angelico repeats this one theme over and over again, varying its treatment from quiet meditation to agonizing suffering and self-castigation, until the Dominican is seen overcome with grief and stretched prone on the floor lying with outstretched arms in the shadow of the Cross.

Of the other frescoes in the first corridor, the "Transfiguration on Mount Tabor," "Christ mocked before Pontius Pilate" and "The Coronation of Mary" deserve special study. By their harmony of line and finish of form they are seen at once to be by the master's own hand. In "The Transfiguration" the visionary element is expressed, less by the shining nimbus, as it is by means of the exaggeration of the size of the Savior's figure in comparison with the small and cowering figures of the disciples and prophets below. The outstretched arms into the clouds recall Dürer's conception of God throned between two lights. The apparently quiet pose produces an astonishing impression of greatness. In the neighboring cell the Passion is pictured, but the effect realized is very poor. In "The Coronation" Angelico placed the Virgin, as he formerly did in his gold background paintings in the Uffizi, in the heavens. In this painting, however, she is somewhat more realistically represented. The white clothing of the Mother and Son on a yellowish background is in strong contrast with the brown and blue-gray cassocks of the monks. The harmony of line and the grace of movement give to this painting a quality which few of Angelico's other works possess.

Most of the paintings in the first corridor lack Angelico's purity of spirit and telling beauty, which are so manifest in "The Mocking of Christ" and in "The Annunciation." Probably they were done by his pupils and assistants. It may also be that they are the beginning of the master's later style which came to full expression in the Roman frescoes. There is much more of realism in them than there is in the other paintings.

The problems Angelico had to solve for the decoration of the Cloister and Chapter Hall were different from and much more difficult than those set by the upper story of the Monastery. In the upper story each whitewashed cell was decorated with a single fresco; in the Cloister only part of the walls was to be treated, leaving the rest empty. Above the doorways were pointed lunettes, and these were filled with paintings inculcating obedience, silence and meditation. For this purpose Angelico employed the figures of the distinguished members of the Order—St. Dominic, Peter Martyr and

Thomas Aquinas. Over another door rises from his coffin the form of the suffering Savior, a composition of noble rhythm, treated simply and naturally in an almost primitive manner. The large fresco —"The Crucifixion," with St. Dominic praying at the foot of the Cross—is a simple and quiet composition reflecting the deep fervor of the religious spirit of the Middle Ages. The same quiet grief is reflected from the fresco of "The Crucifixion" in the Chapter Hall, but the effect is weakened in this painting by the many repetitions of grief in the many mourners. Its large size, however, helps to relieve this depressing monotony, and in spite of this defect, the grouping and harmony give it a charm difficult to define.

In addition to the frescoes for the Monastery, Fra Angelico, in 1440, painted the high altarpiece for the monastery church. The Madonna is enthroned and surrounded by adoring angels, while saints kneel at a distance. The floor is covered with a richly colored Oriental rug with designs of animals. The view opens out through shade-casting trees to a wooded background and far-off hills, a motive of discreet beauty hardly ever attempted before Angelico's time. The Madonna is of the type of the frescoes in the lunettes at Cortona; her figure is broader and more matronly in its strength than that of the one over the altar in Umbria. In its present condition much of the coloring is lost and the picture as a whole is sadly soiled.

Differing from almost all the frescoes of these years, Angelico inserted in the Madonna painting and its predella, which depicts the legend of St. Cosimo and St. Damiano, much accessory ornamentation, both in the landscape and in the interior. Not only is it evident that several motives have here been recognized for the first time for their artistic values, but—and this indicates a real progress —the treatment of the foliage and the differentiation between the more neutral colors of the background and the brighter colors of the foreground is almost impressionistic. In this connection may be named "The Healing of the Sick," now in the Academy of Florence, "The Martyrdom of the Saint," now in the Louvre, and "The Judgment," in Munich.

At one time a number of miniatures were ascribed to Angelico, and while it is true that he executed small paintings and those reliquaries with their precise outlines and rich and dainty gilding, we know of no books with miniatures of that time which can with any certainty be said to be the work of Angelico. The painter's activity, at this period, was undoubtedly interrupted by other work, but it was

not with commissions for miniature work. Before he had completed his mural decorations for the monastery, a fresh opportunity was to be given to the sexagenarian artist which was to enable him to give the highest expression of his art.

Pope Eugenius IV, who had spent most of the eight years of his exile from Rome at St. Maria Novella in Florence, and had no doubt seen there the paintings of the Dominican friar, called Angelico to his Court in Rome. Here the artist remained until the Pope's death in 1447, and was also, later, retained by Eugenius's successor, Nicolas V. Nicolas had known Fra Giovanni at San Marco where he, then the young humanist, Tommaso Parentacelli, was busy arranging the library of Niccolo Niccoli, one of the many precious gifts of Cosimo de' Medici to the Order. During the summer of 1447, Fra Angelico was absent from Rome, having been ordered to Orvieto. Towards the end of 1449, he was once more in Florence, because of his nomination as prior of St. Dominic. His brother, the learned copyist, had held that office from 1445 to 1448. This was the period of the crest of the wave of a new movement in art. The gay Carmelite, Filippo Lippi, the complete opposite to Angelico, as man and artist, had already finished his large "Coronation" for St. Ambrogio, and his beautiful "Adoration" for the Medici Palace; Luca della Robbia and the aged Donatello had achieved their masterpieces in sculpture; and a new generation of plastic artists had arisen, which included Desiderio and Antonio Rossellino. How this movement affected Angelico it is difficult to tell. He remained at his priorate for nearly four years and then returned to Rome. This was towards the year 1453. Three years later, on the 18th of March, 1455, he died there.

At the Vatican Angelico was engaged to paint two of its chapels —the one dedicated to the Holy Sacrament which was destroyed about a hundred years later, when Paul III built in its place the splendid Scala Regia, and the other the chapel of Pope Nicolas V. Of his work on the first nothing is left but a few notes, in spite of the fact that the famous humanist and collector, Paolo Giorio, had copies of Angelico's work made for his "museum." Even these copies have been lost. All that we know of these decorations is that they consisted of scenes from the life of Christ, and that Angelico painted in them portraits of the Pope, the German Emperor, Frederic III, S. Antonio, Ferdinand of Aragon, and other great men of the time.

The Capella del Sacramento was situated in the basement of

the Vatican; the Chapel of Pope Nicolas V is near the Hall of Constantine and Raffael's loggia. It is a small rectangular room with an arched ceiling in the form of a cross. The window is situated in one of the smaller walls above the altar, and this also once contained a painting by Fra Angelico. The panel painting in this Chapel is of nearly the same height as the window, and is very rich in coloring. It dates, probably, from about 1585, and has been repeatedly renewed since that time. The one near the altar wall has been much damaged by dampness. Documentary evidence exists which proves that Angelico employed assistants on this work, and of these the name of Benozzo Gozzoli appeared later as a master on his own account.

Of records of payments to Angelico for work in the Vatican, those for the years 1447 and 1449 only are extant. No doubt the artist was much interrupted in this undertaking. In the summer of 1447 he accepted an important commission to paint the Chapel of the Madonna in the Cathedral at Orvieto. He promised to work on this during the summer months of each year, when the heat in Rome was too strong for him to bear, until he had finished it. The contract was signed in June, and by September he had filled the two triangles of the Cloister. But Angelico did not go on with the work, and two years later terminated the contract. His pupil, Gozzoli, offered to complete it, but the Orvietan authorities declined the offer. It was finished fifty years later, when Luca Signorelli filled the room with his powerful conceptions. The subject Angelico took for the work he did for this Chapel was "The Last Judgment." He painted in the large space of the Gothic ceiling the Judge of the world between angels. The shape of the room demanded the simplest of compositions, but the broad style of painting and the loose grouping of the adoring angels, as well as the energetic gesture of the enthroned Savior, show Angelico's masterly freedom and wonderful ability.

At about this same period, that is to say, the period of the beginning of his sojourn in Rome, Angelico painted another "Last Judgment," the wonderful one now in the Kaiser-Friedrich Museum in Berlin. A copy of this painting made by Spranger to the order of Pope Pius V is in the Turin Gallery. The copy is not a faithful replica of the original, which is in a fair state of preservation, and was converted into a triptych. The original is one of the most beautiful of Angelico's works. In treatment it is a return to his earlier manner—but for the last time. The dainty gold background takes

us back to the Fiesole period, as do the rhythmic Gothic lines and the charming angels on the flowery lawn which no one could paint like Angelico. The composition, however, is much richer; the groups, as well as the single figures, possess greater freedom of movement and are more natural, and there is no break in the illusion from the earthly foreground to the heavenly scene above. The saints, also, who surround Christ's throne, are as varied in types as are the prophets in the painting in the Cathedral at Orvieto. It is usual to take little note of Angelico's representations of the place for the damned, because of the naïveté of its conception; but we certainly should consider the use he made of this traditional material. In the much earlier "Last Judgment," in the Academy of Florence, the picture of hell is very like that of the *trecento* paintings in S. Maria Novella and in the Pisan Campo Santo. In the Berlin painting, however, the figures of the condemned are far more varied and realistic in the expression of suffering. A still further advance, in this respect, is to be seen in the later "Last Judgment" at the Sportelli, now in the Academy of Florence. For the Church of the Santissima Annunziata, the richest church in Florence, Prior Angelico painted thirty-five small pictures illustrating the teachings of the Christian religion. They were executed during his last stay at S. Domenico, about the year 1450, with the help of assistants. In this series the artist tells most simply the story of Christ's life. As in the Biblia Pauperum of that day, each painting bears a text from the Bible, of which the painting itself is an illustration. Most of the compositions are by Angelico himself; but the execution is often so loose and faulty that we are compelled to the conclusion that it was largely the work of his assistants, probably that of Zanobi Strozzi and Baldovinetti. Of these the "Annunciation" is finely expressive in the symmetrical distribution of its space; the "Nativity" is most appealing; and the "Presentation of Christ in the Temple" interesting for its architectural details. In the "Flight to Egypt," the figures possess a tenderness quite beautiful; and in the "Prayer on the Mount of Olives" the treatment of the oncoming darkness is in the master's fullest power.

A masterpiece of these years is the monumental altar painting for the Franciscan monastery at Bosco, now in the Academy of Florence. It is very probable that this painting was executed to the order of the Medicis. The subject is once more the Madonna enthroned between worshipping angels and saints. The architecture, however, is now that of the fully developed Renaissance style. The

Virgin herself is of the type of the one at Perugia; but the naked Child is very realistically treated, as are also the saints in their well-poised figures and noble dignity of expression. A comparison between this painting and that of the altar picture for the Guild of the Wool-Carders at once reveals the great progress made by Angelico in the twenty years which had intervened.

The Vatican frescoes are nearly related to this Madonna of Bosco, and, from their style, we may even conclude that they were begun before Angelico's trip to Florence, and finished after his return. The Evangelists on the ceiling, where the work was, naturally, begun, belong in time and style to the group of prophets in the Cathedral of Orvieto. Shortly after this ceiling was completed the saints in the upper corners and the St. Stephen legend were painted. The scenes are full of light and are most carefully composed—very precise, but with that soft rhythm so characteristic of Fra Angelico's art. Among the spectators of the "Martyrdom" are possibly portraits of contemporaries. In the first scene of the St. Stephen story is pictured a church which, in its architectural motives, recalls Brunelleschi's basilicas. Of the lower frescoes depicting the legend of St. Laurentius, the last events were painted first—the Conviction and The Martyrdom. In the murder scene there is very little of Angelico's style; but in the Judgment, the hand of the master is at once visible. All the details are by Angelico, and speak his language. For many of these frescoes, however, Angelico sought the help of assistants, which argues that the man of nearly seventy was failing in strength. The frescoes are probably the last work of his hands. Fra Angelico died in harness at the age of sixty-eight, and was buried in the monastery church of S. Maria Sopre Minerva. Near his tombstone, under the high altar, rests his saintly Dominican sister, Catherine of Siena; and between the two graves rises the statue of Christ, the work of Fra Angelico's great countryman, Michel Angelo.

The church has beatified Fra Giovanni da Fiesole. His countrymen named him Angelico, or the angelic. Vasari relates of him that his art was like a religious service to him; that he always prayed before undertaking any work, and that he never altered what he had once put down. He gives many examples of the master's child-like faith and pious obedience. Whether these stories be true or not they could have been told only of one of a saintly character. The style is the man, and Angelico's style breathes beauty. It is evidently the very breath of his innermost nature.

Angelico grew to manhood in a quiet, fertile valley, away from the busy, growing city of Florence. He spent ten years of his life in Umbria, the home of St. Francis and the nursing ground of those painters Morelli calls "the song-birds of Italy." He learned from these as well as from the painters on the Arno; but he is a nearer kinsman to the Saint of Assisi than he is to the rigorous preacher, whose dress he wore. Like St. Francis, also, he had a keen sense of humor and a fine appreciation for the beauty of landscape and of sky.

As an artist, he takes his place between the older Gothic and the Renaissance. From the former he learned the monumental style of wall-painting, and many a modern artist may well envy his sureness in filling large spaces. He carried to perfection the beauty of the Gothic line in a manner unequalled by any of his contemporaries. Ghiberti alone approaches him in this respect. But the possession of this rich inheritance did not blind him to the genius of the younger generation. Comparatively early in his career he adopted Brunelleschi's, Masaccio's and Donatello's treatment of perspective. While in his compositions he remained true to himself, he did not permit himself to be indifferent to their influence and example, and his figures became more and more plastic as time went by. In his early paintings he preferred vivid colors to match the gold of his backgrounds; but in his later years he made the fresco a medium for a more restrained coloring and a quiet harmony agreeable to his own style.

Angelico was not a pioneer, as was Donatello or Masaccio. Men of lesser talents, who were unable to follow in the footsteps of these innovators, came to Angelico as his pupils. Among these were Peselino, Zanobi Strozzi, Baldovinetti and Benozzo Gozzoli. For these, and for even greater men than these, Angelico was a flaming torch, lighting up the way of art. Filippo Lippi's "Adoration of the Kings" (at Richmond) would have been impossible without Angelico's influence, while the same master's "Coronation of the Virgin" (at St. Ambrogio) is the very Child of Fra Giovanni's painting, now in the Louvre. Finally, Botticelli, different as is his tone from that of Angelico's, received many suggestions from the work of the Dominican friar-painter.

A general survey of Angelico's art produces an almost disagreeable impression of monotony, in the similarity of treatment of the same composition. But this defect is due, rather, to the custom of the times in which Angelico lived, than to any fault in the artist himself. His highest achievements are to be found in those works

in which the man is truly himself, and these show the great value and import of Angelico's contribution to the history of civilization. He is the tenderest and most pious writer of the story of Christian salvation; the best and finest interpreter of that piety of the late Middle Ages which, though it turned passionately to heaven, was yet filled with the joy of earth.

FRA ANGELICO DA FIESOLE

ABBREVIATIONS AND EXPLANATIONS

H. = Height
B. = Width

Auf Holz = on wood
Auf Leinwand = on canvas
Auf Schiefer = on slate

The figures giving the sizes of the paintings stand for metres

I

DIE WERKE FÜR FIESOLE, UMBRIEN UND FLORENZ

(OHNE S. MARCO)

THE WORKS FOR FIESOLE FLORENCE AND UMBRIA

(WITHOUT S. MARCO)

LES ŒUVRES POUR FIESOLE FLORENCE ET L'OMBRIE

(SANS SAINT MARC)

*Florenz, Akademie

Auf Holz, fast lebensgross

Thronende Madonna mit dem Kinde

Zwischen 1418 und 1425

Madonna and child, enthroned

La Vierge avec l'Enfant sur le trône

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Florenz, Palazzo Pitti

Auf Holz, H. 1,37, B. 1,68

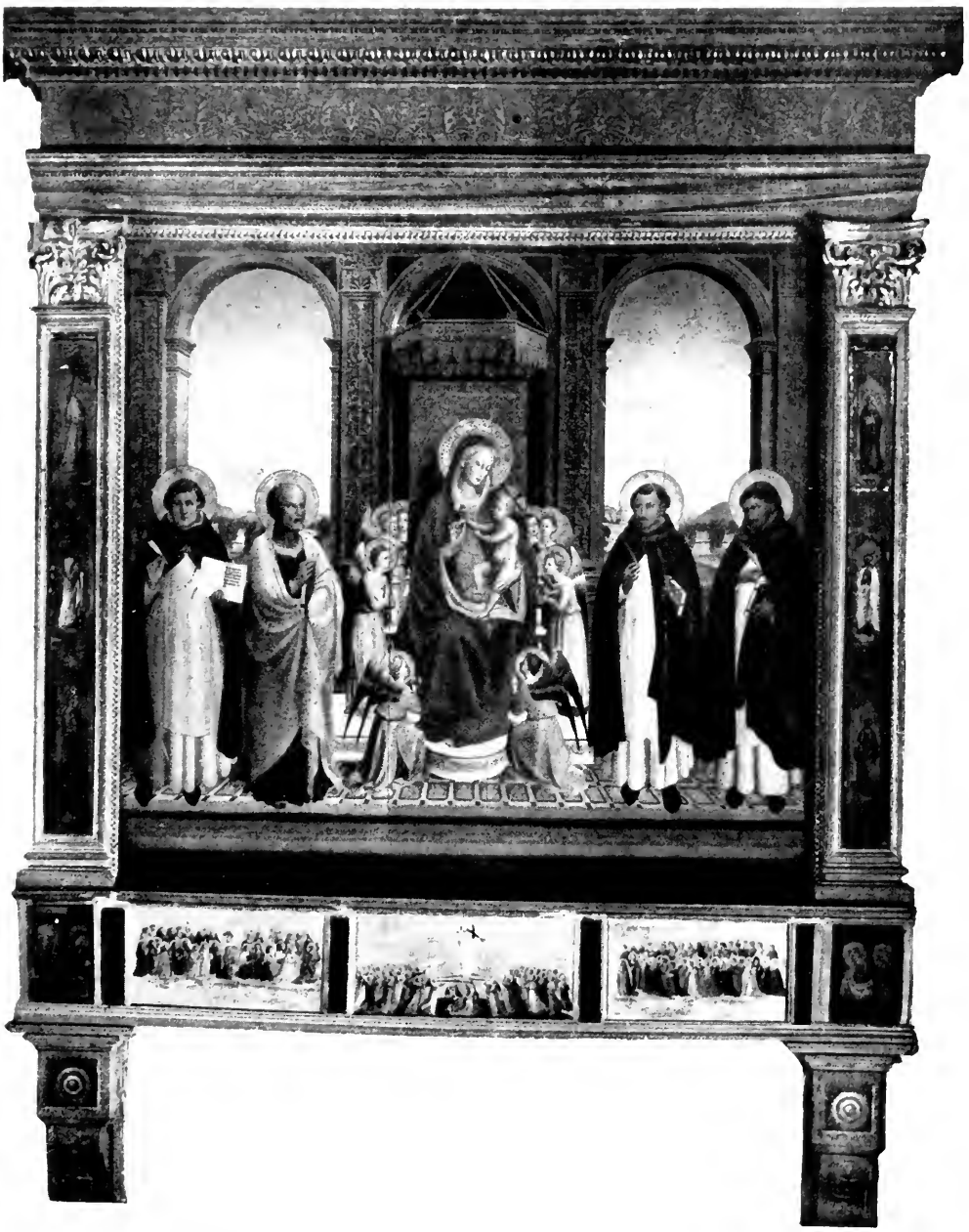
Madonna mit den Heiligen Dominikus, Johannes, Petrus Martyr und Thomas von Aquino

Madonna with the S. S. Dominic, John, Peter the Martyr and Thomas of Aquino

Zwischen 1420 und 1425

La Vierge avec les saints Dominique, Jean, Pierre Martyr et Thomas d'Aquin

Nach einer Aufnahme von Fratelli Alinari, Florenz



* Fiesole, San Domenico, Kirche — Auf Holz

Thronende Madonna mit Engeln und den Heiligen Dominikus, Barnabas, Thomas von Aquino und Petrus Martyr

Altarpiece: Madonna with angels and saints — (Die Predella moderne Kopie) — Autel: La Vierge avec des anges et des saints

Nach einer Aufnahme von Fratelli Alinari, Florenz

Fiesole, San Domenico, Kirche

Thronende Madonna mit Engeln und Heiligen

(Ausschnitt aus dem Altarbild auf S. 3)

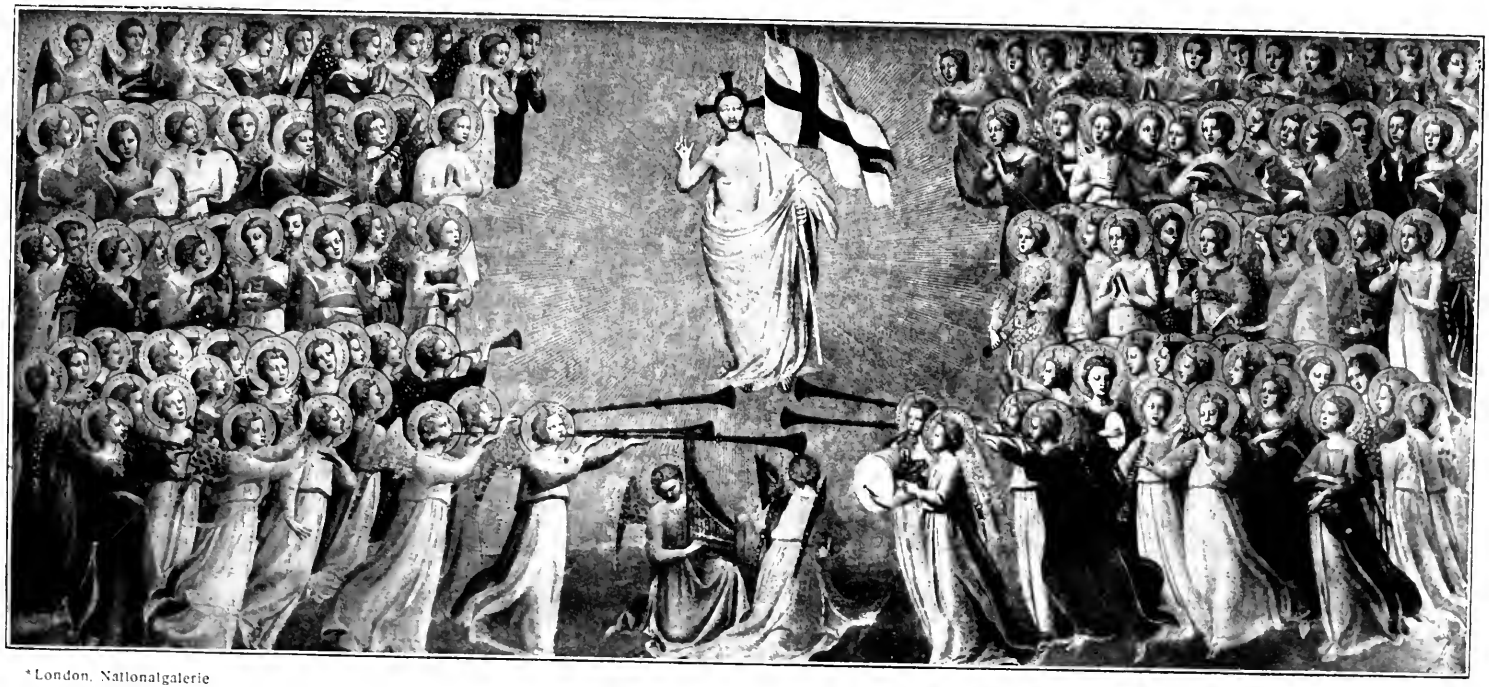
Madonna with angels and saints

(Detail of the picture on p. 3)

La Vierge avec des anges et des saints

(Détail du tableau de p. 3)

Nach einer Aufnahme von Fratelli Alinari, Florenz



*London, Nationalgalerie

Auf Holz, H. 0,317, B. 0,723

Der Auferstandene in der Glorie

Mittelbild der Predella vom Altarbild in S. Domenico (S. 3)

Christ surrounded by angels in the midst of the blessed

Central-picture of the predella of the altarpiece in S. Domenico

Le ressuscité dans la gloire

Tableau central de la prédelle d'autel de S. Domenico

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*London, Nationalgalerie

Auf Holz, H. 0,317, B. 0,635

Rechtes Seitenbild der Predella vom Altarbild in S. Domenico (S. 3)

Detail of the predella of the altar-piece in S. Domenico

Détail de la prédelle d'autel de S. Domenico

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Paris, Louvre

Auf Holz

Sechs Heilige

(Wiederholung aus dem Predellenbild auf S. 6)

Six saints

(Repetition frond the predella picture on p. 6)

Six saints

(Répétition de la prédelle p. 6)

[1] London, Nationalgalerie

Auf Holz, H. 0,317, B. 0,635

Linkes Seitenbild der Predella vom Altarbild in S. Domenico (S. 3)

Detail of the predella of the altarpiece in S. Domenico

Détail de la prédelle d'autel de S. Domenico

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

* London, Nationalgalerie

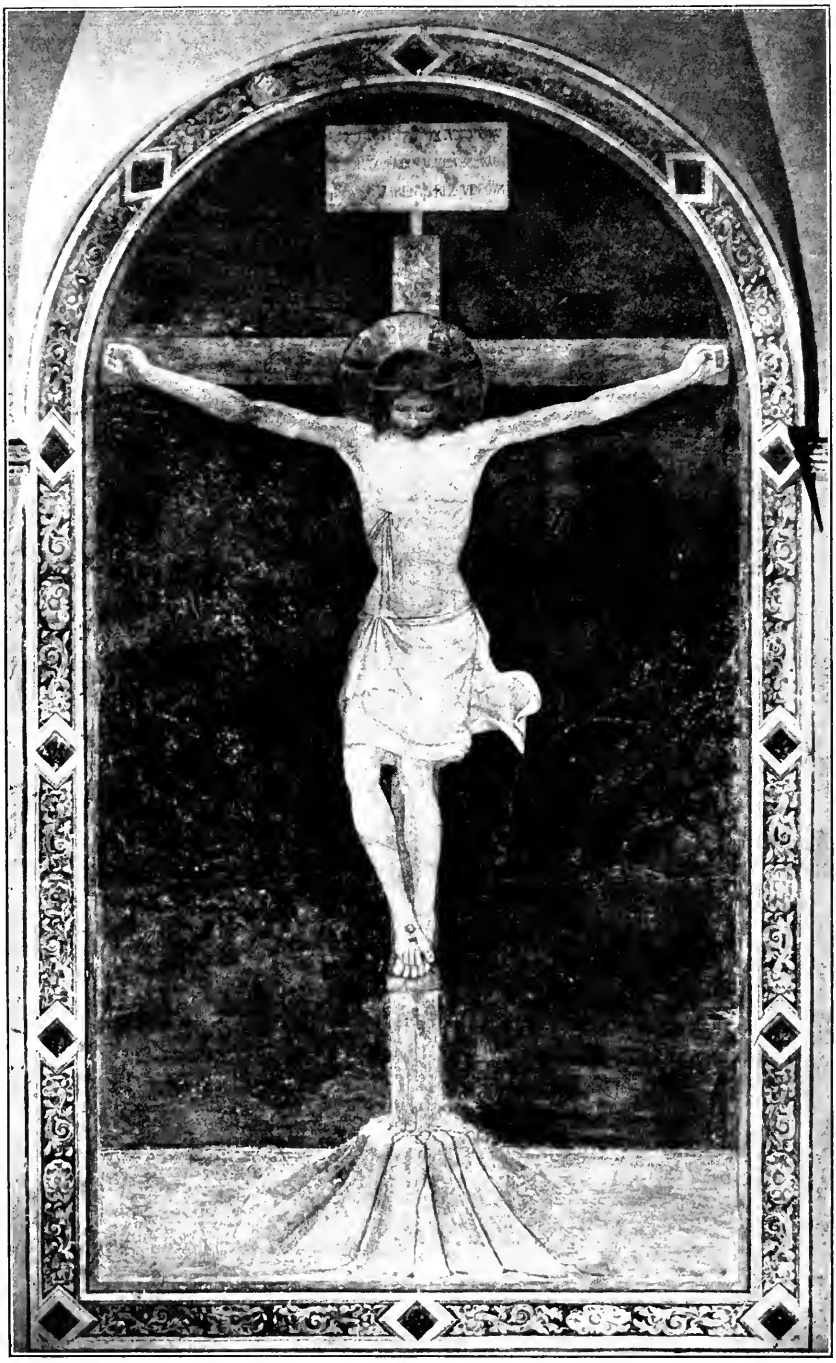
Auf Holz, jede Tafel H. 0,317, B. 0,216

Aeusserste Seitenbilder der Predella vom Altarbild in S. Domenico (S. 3)

Details of the predella of the altarpiece of S. Domenico

Détails de la prédelle d'autel de S. Domenico

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)



* Fiesole, San Domenico, Kapitel-Saal — Fresko, H. 3,65, B. 2,50

Kruzifixus

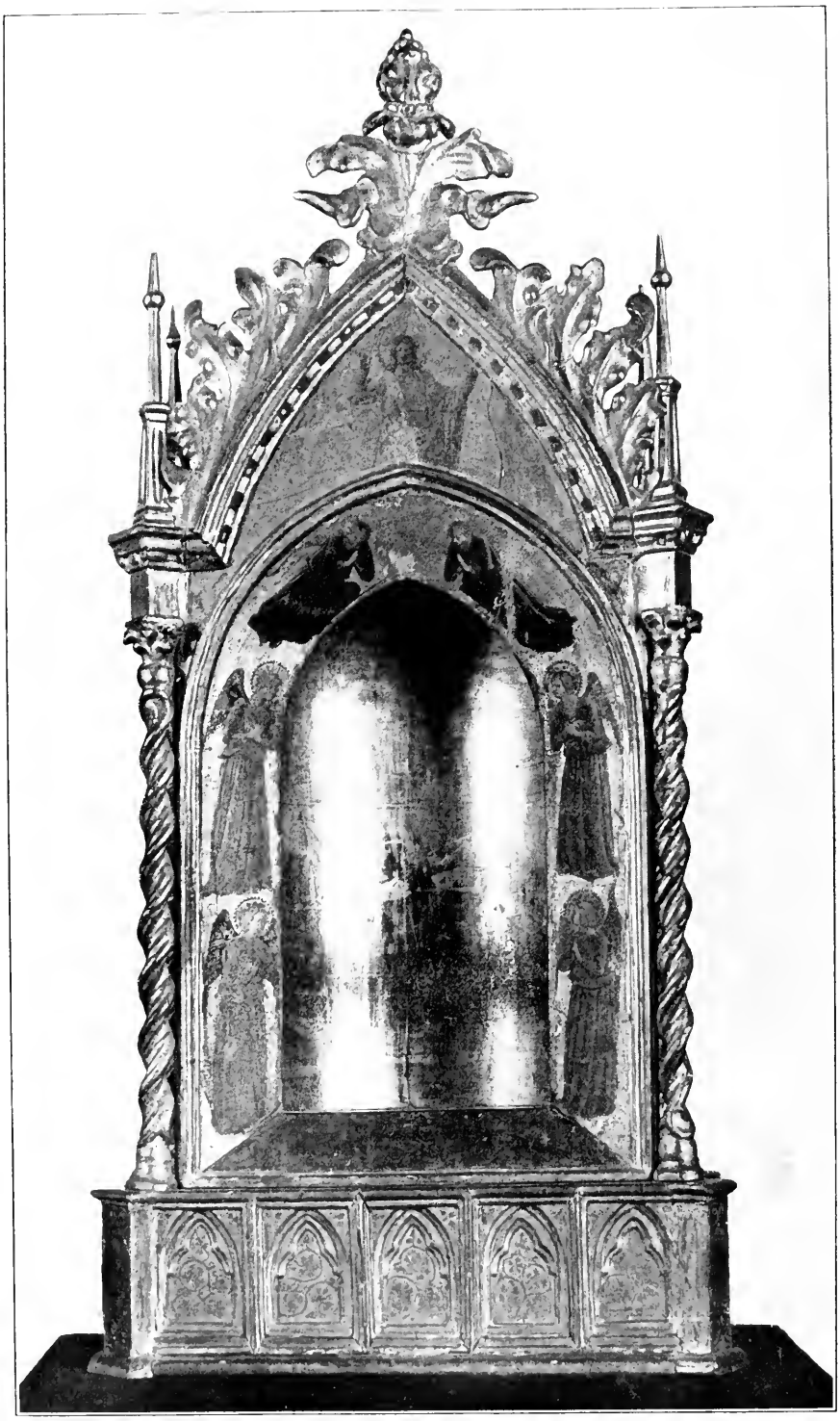
Christ on the cross — Zwischen 1420 und 1430 — Le Christ en croix

* Frankfurt a. M., Staedelsches Kunstinstitut — Auf Pappelholz, H. 0,37, B. 0,28

Madonna mit dem Kinde und Engeln

Madonna with child and angels — Zwischen 1420 und 1425 — La Vierge avec l'Enfant et des anges

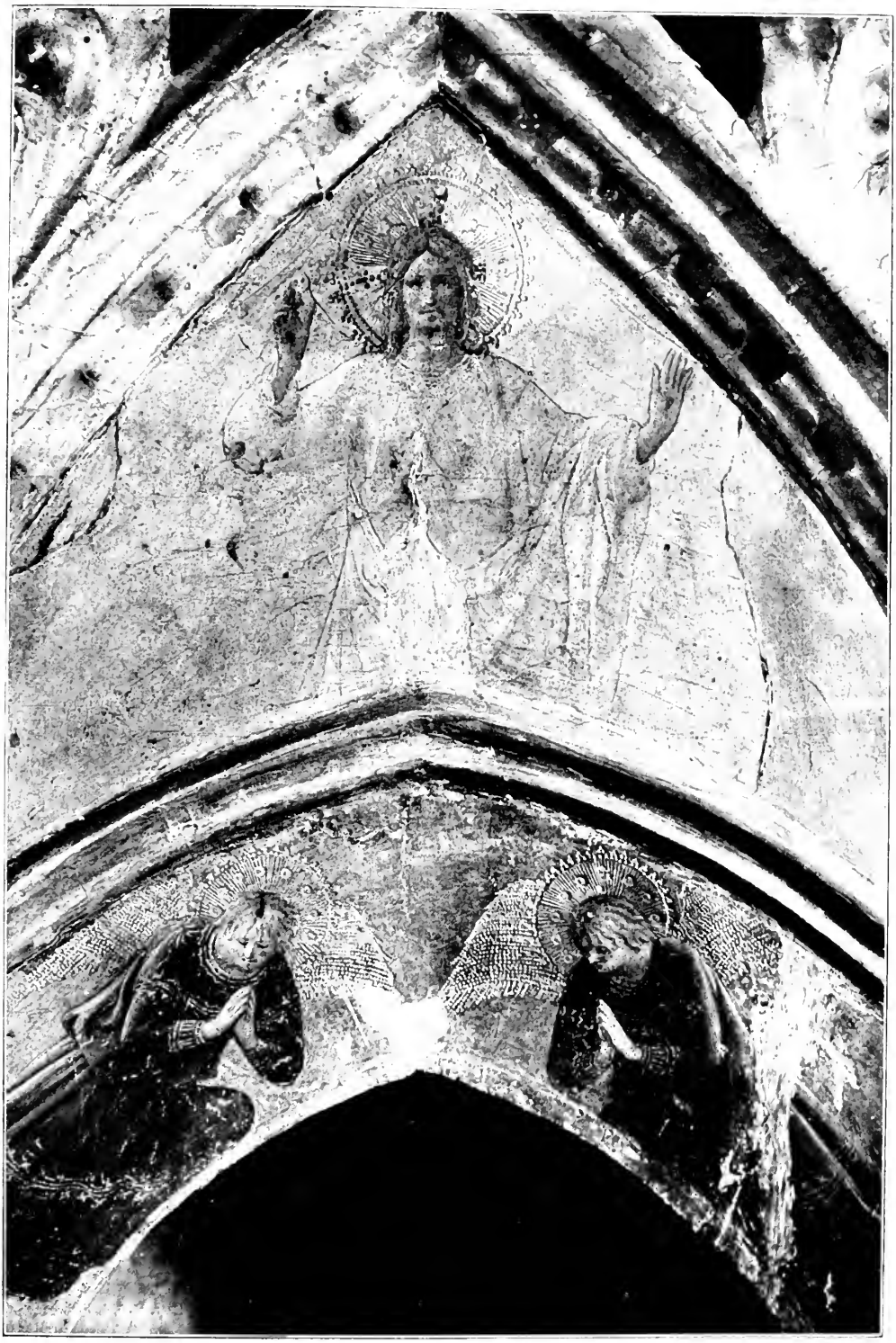
Nach einer Aufnahme von F. Bruckmann A.-G., München



*Rom, Sammlung Stroganoff — Auf Holz

Nischen-Tabernakel mit Gott-Vater und Engeln

Tabernacle for a niche with God-Father and angels — Zwischen 1420 und 1430 — Tabernacle à niches avec Dieu le père et des anges



* Rom, Sammlung Stroganoff

Auf Holz

Gott-Vater und anbetende Engel

Details vom Nischen-Tabernakel (S. 12)

God-Father and adoring angels
(Detail of the picture on p. 12)

Dieu le pere et des anges adorant
(Détail du tableau p. 12)

[8] Florenz, S. Marco

Auf Holz, H. 0,84, B. 0,51

Die Madonna della Stella

The Madonna della Stella

Zwischen 1420 und 1430

La Madone della Stella

Nach einer Aufnahme von Fratelli Alinari, Florenz

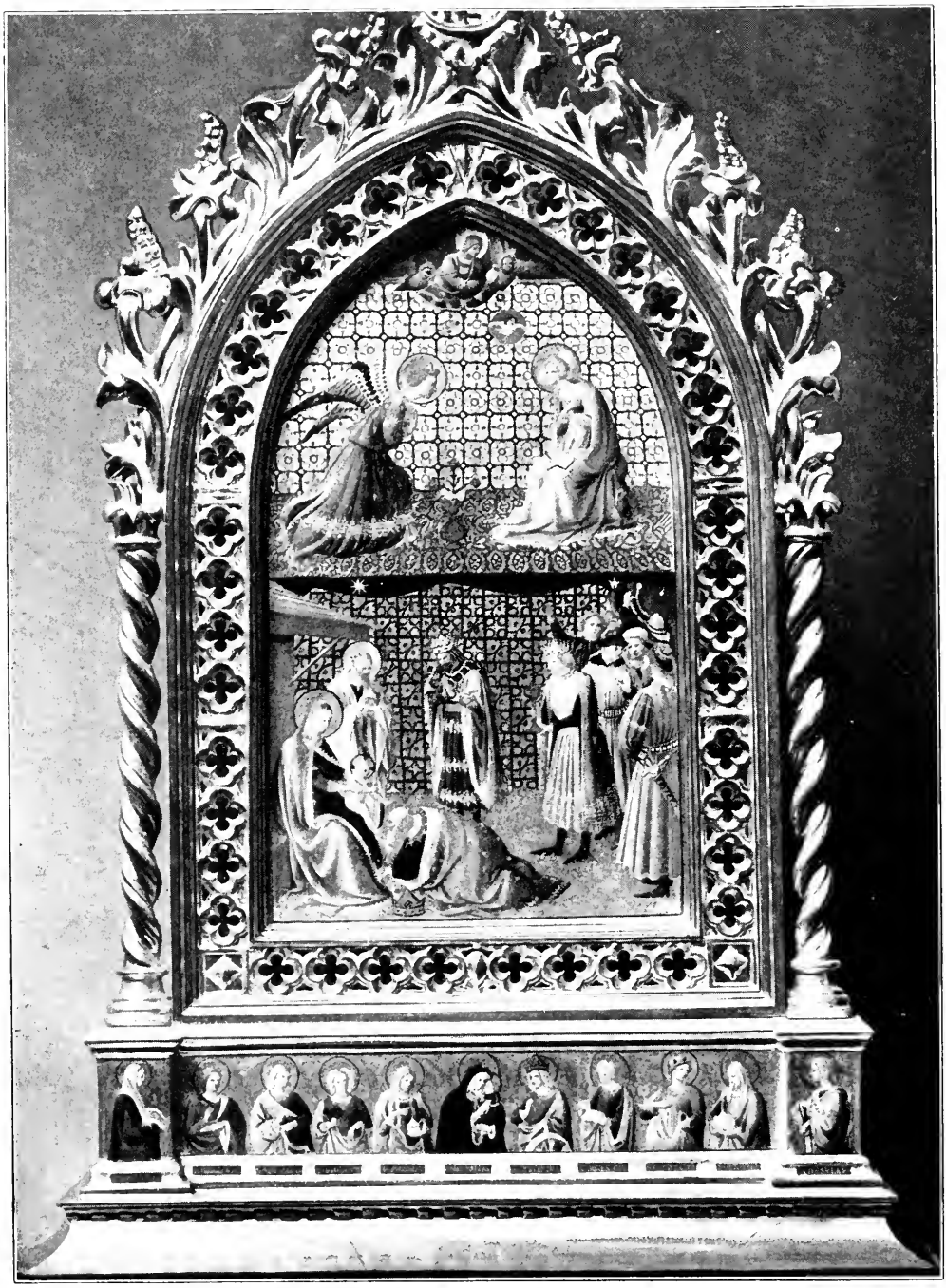
*Florenz, S. Marco

Die Madonna della Stella
(Ausschnitt)

The Madonna della Stella
(Detail)

La Madone della Stella
(Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz



*Florenz, S. Marco — Auf Holz, H. 0,84

Die Verkündigung und die Anbetung der heiligen drei Könige

Zwischen 1425 und 1435

The annunciation — The Magi adoring Christ — L'annonciation — L'adoration des rois

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Florenz, S. Marco

Die Verkündigung
(Ausschnitt aus dem Bilde auf S. 16)

The annunciation
(Detail of the picture on p. 16)

L'annonciation
(Détail du tableau de p. 16)

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Rom, Pinakothek des Vatikans — Auf Holz, H. 0,22, B. 0,17

Madonna mit Engeln und den Heiligen Dominikus und Katharina

Madonna with child, angels and saints — Zwischen 1425 und 1435 — La Vierge avec l'Enfant, des anges et des saints

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Parma, Pinakothek — Auf Holz, H. 1,01, B. 0,56

Madonna mit den Heiligen Johannes, Dominikus, Franziskus und Paulus

Madonna with child and saints — Zwischen 1425 und 1435 — La Vierge avec l'Enfant et des saints

Nach einer Aufnahme von D. Anderson, Rom

*Florenz Uffizien

Auf Holz, H. 0,19, B. 0,51

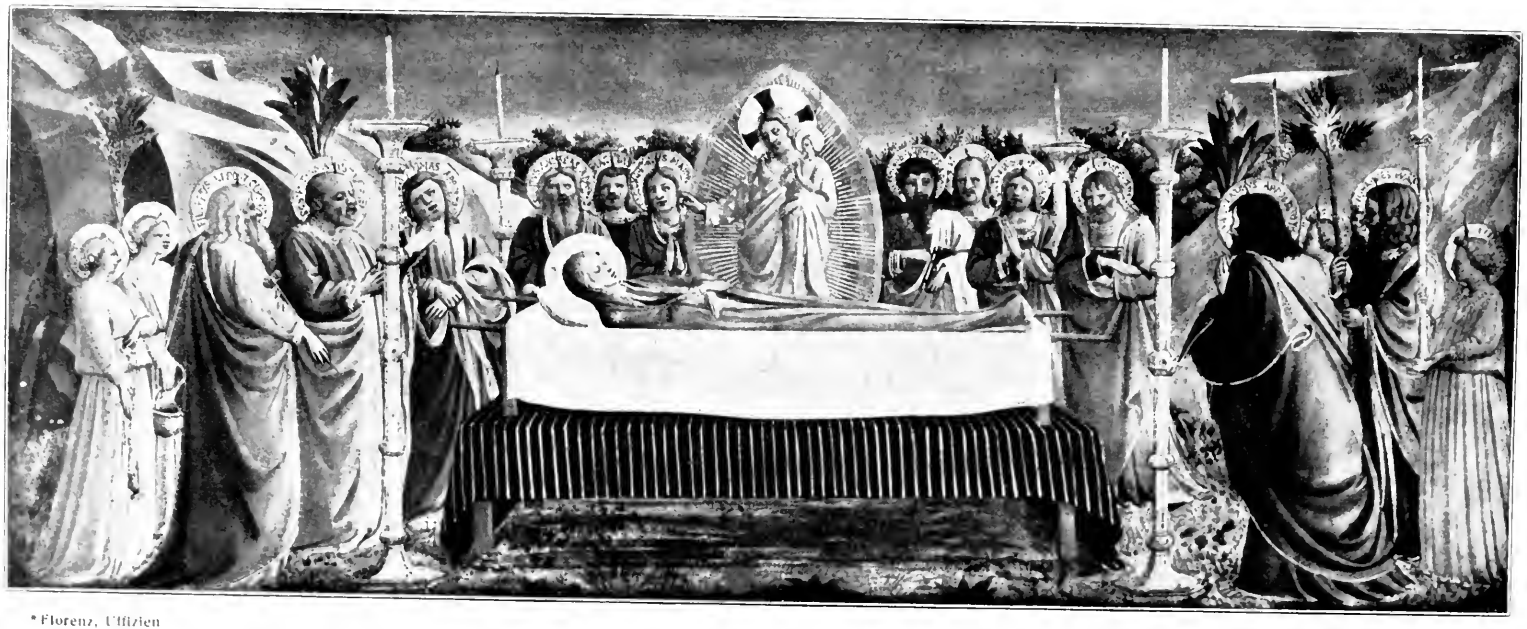
Die Vermählung der Jungfrau Maria

Zwischen 1425 und 1435

The marriage of the Holy Virgin

Le mariage de la Vierge

Nach einer Aufnahme von Fratelli Alinari, Florenz



* Florenz, Uffizien

Auf Holz, H. 0,19, B. 0,50

The sepulture of the Holy Virgin

Das Begräbnis der Jungfrau Maria

Zwischen 1425 und 1435

La sépulture de la Vierge

Nach einer Aufnahme von Fratelli Alinari, Florenz

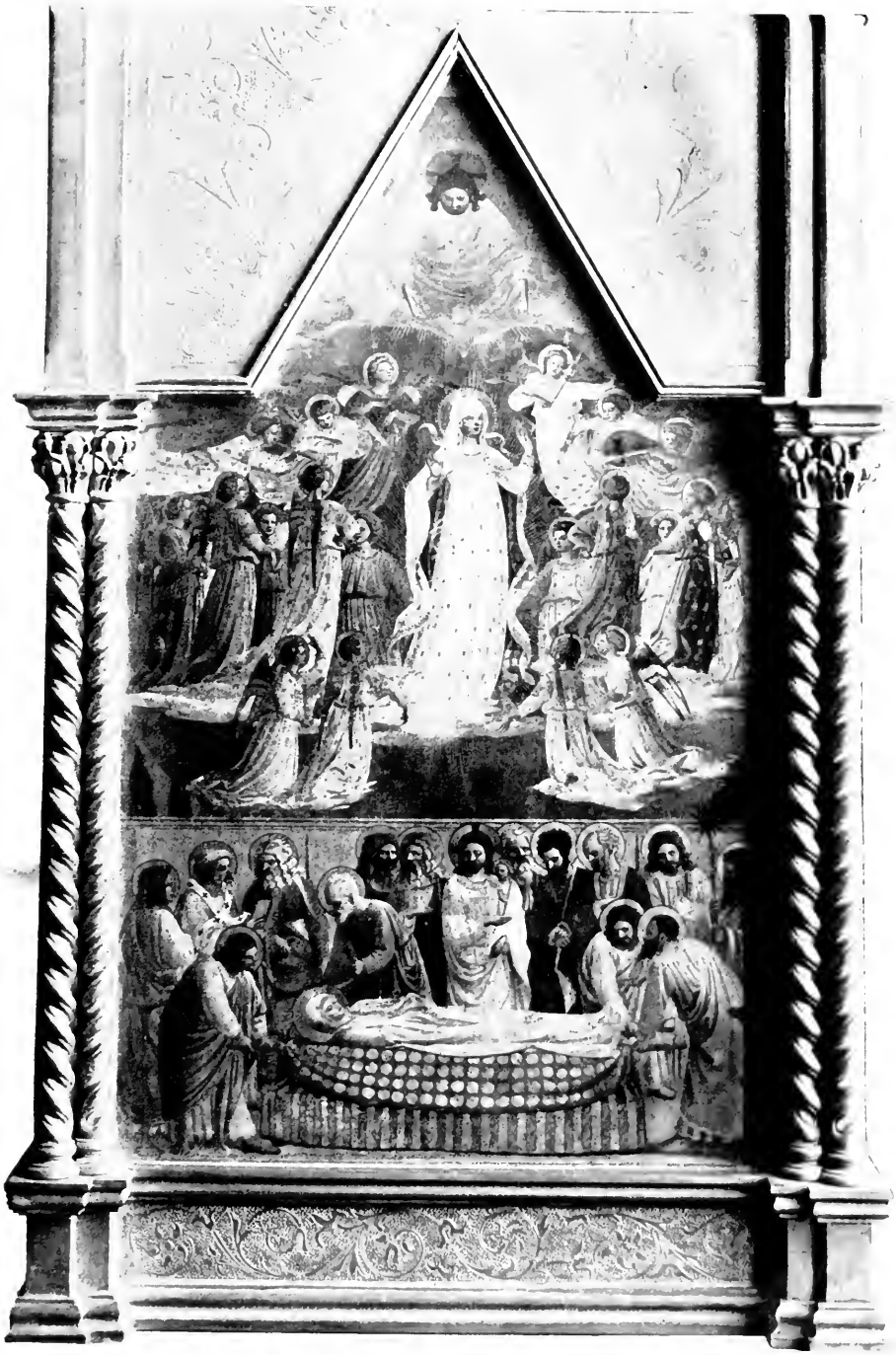
* Florenz, Uffizien

Auf Holz, H. 0,26, B. 0,24

Die Geburt Johannes des Täufers

The nativity of John the Baptist Zwischen 1430 und 1440 La naissance de Jean-Baptiste

Nach einer Aufnahme von Fratelli Alinari, Florenz



* Boston, Mrs.-Gardner-Museum

Auf Holz, H. 0,532, B. 0,381

Mariä Tod und Himmelfahrt

Zwischen 1425 und 1435

The death of the Virgin — The Assumption

La mort de la Vierge et L'assomption

Nach einer Aufnahme von Thomas E. Marr, Boston, Copyright 1907

*Turin, Pinakothek

Auf Holz

Zwei Engel auf Wolken

Fragmente aus einer grösseren Komposition

Two angels on clouds

Deux anges sur des nuages

Nach einer Aufnahme von D. Anderson, Rom

*Florenz, Akademie

Auf Holz, H. 1,05, B. 2,10

Das Jüngste Gericht

Zwischen 1430 und 1440

The last judgment

Le jugement dernier

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Akademie

Christus als Weltenrichter

The last judgment (Detail) — (Ausschnitt aus dem Jüngsten Gericht S. 25) — Le jugement dernier (Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Akademie

Engelreigen
(Ausschnitt aus dem Jüngsten Gericht S. 25)

The last judgment
(Detail)

Le jugement dernier
(Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, Akademie

Anbetende Heilige

The last judgment
(Detail)

(Ausschnitt aus dem Jüngsten Gericht S. 25)

Le jugement dernier
(Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz

▲ Florenz, Akademie

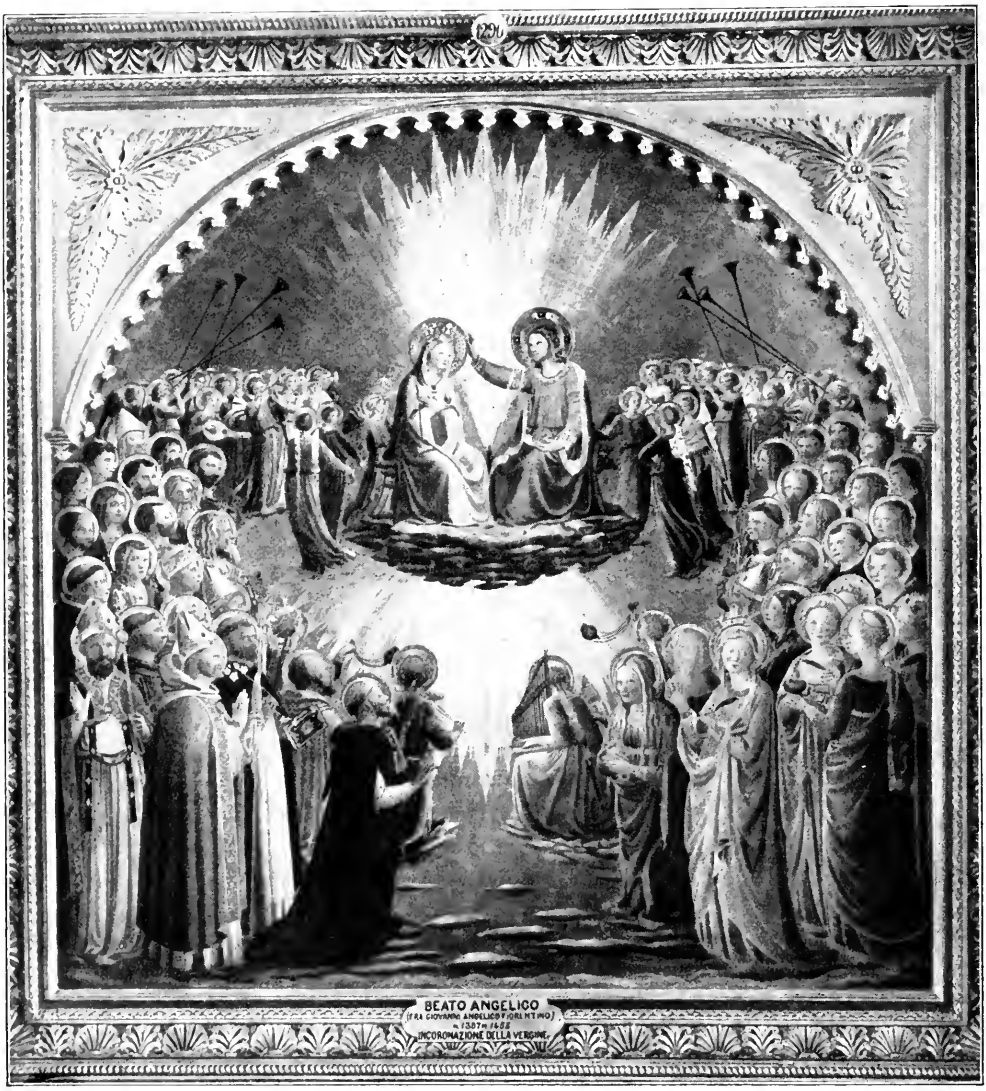
Die Verdammten

The last judgment
(Detail)

(Ausschnitt aus dem Jüngsten Gericht S. 25)

Le jugement dernier
(Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz



*Florenz, Uffizien

Auf Holz, H. 1,12, B. 1,14

Die Krönung Mariä

The coronation of the Virgin — Zwischen 1430 und 1440 — Le couronnement de la Vierge

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Florenz, Uffizien

Die Krönung Mariä
(Ausschnitt von S. 30)

The coronation of the Virgin
(Detail)

Le couronnement de la Vierge
(Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Uffizien

Linke Engelgruppe aus der „Krönung Mariä“ (S. 30)

Group on the left in the „Coronation of the Virgin“

Groupe de ganche du „Couronnement de la Vierge“

Nach einer Aufnahme von Fratelli Alinari, Florenz

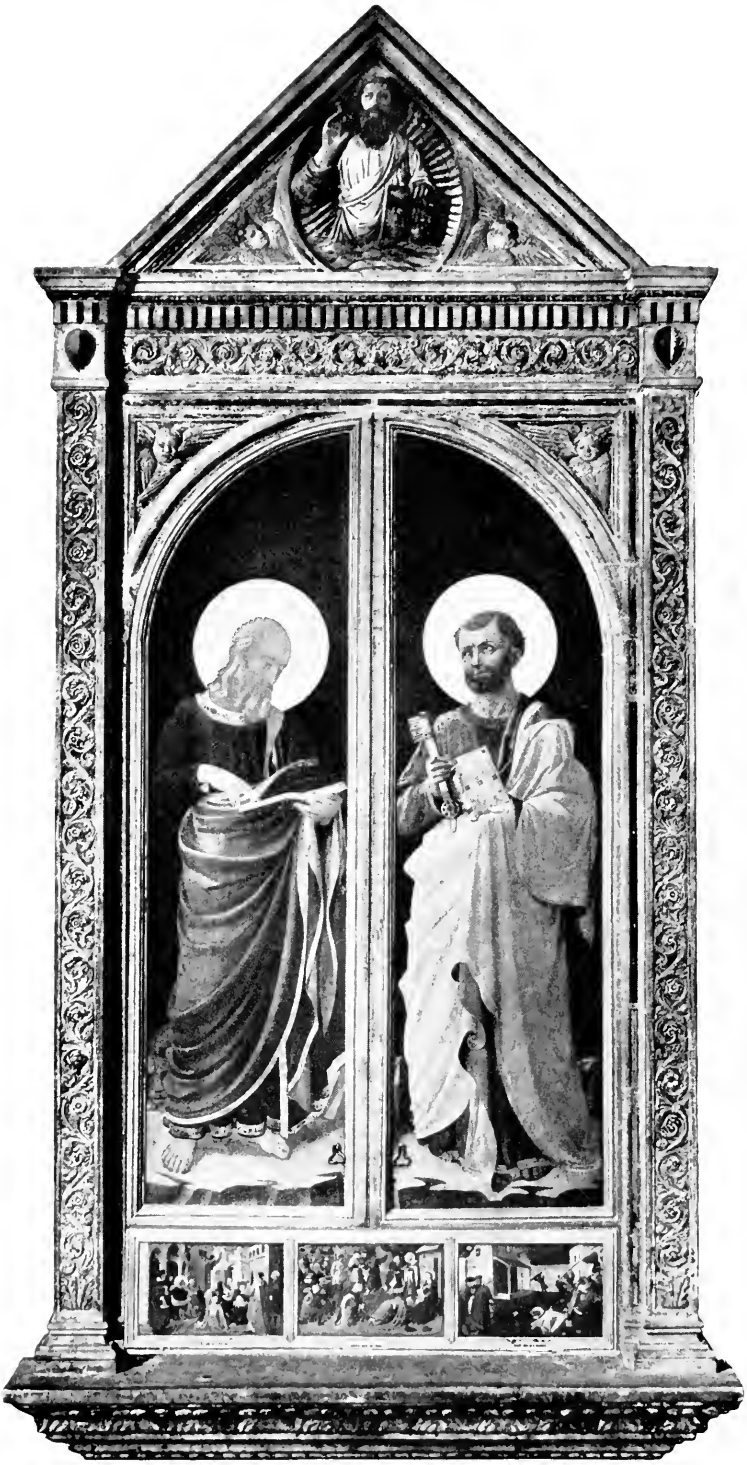
* Florenz, Uffizien

Rechte Engelgruppe aus der „Krönung Mariä“ (S. 30)

Group on the right in the „Coronation of the Virgin“

Groupe de droite du „Couronnement de la Vierge“

Nach einer Aufnahme von Fratelli Alinari, Florenz



*Florenz, Uffizien — Auf Holz, H. 2,60, B. 1,33

Madonnen-Altar der Linaiuoli (Flachshändler)

(mit geschlossenen Flügeln mit den Heiligen Markus und Petrus im alten Stein-Tabernakel)

Altar of the Madonna of the Linaiuoli 1433
(with closed wings with the S. S. Mark and Peter in the old stone-tabernacle)

Autel des Linaiuoli
(marchands de lin)

*Florenz, Uffizien — Auf Holz, H. 2,60, B. 2,66

Der Madonnen-Altar der Linaiuoli mit geöffneten Flügeln
(mit den Heiligen Johannes der Täufer und Markus)

Altar of the Madonna of the Linaiuoli (with opened wings with the S. S. John Baptist and Mark) — Autel des Linaiuoli avec les volets ouverts

Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, Uffizien

Madonna mit dem Kinde und Engeln
(Mittelstück des Triptychons auf S. 34)

Madonna with child
(Central part of the triptych on p. 34)

La Vierge avec l'Enfant
(Partie centrale du triptyque de p. 34)

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Uffizien

H. des einzelnen Engels ca. 0,24

Musizierende Engel. Vom Rahmen des Bildes auf S. 36

Angels making music
On the frame of the picture on p. 36

Anges musiciens
Sur le cadre du tableau de p. 36

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Uffizien

Musizierende Engel. Vom Rahmen des Bildes auf S. 36

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*Florenz, Uffizien

Musizierende Engel. Vom Rahmen des Bildes auf S. 36

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Sur le cadre du tableau de p. 36

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Uffizien

Auf Holz, H. 0,39, B. 0,56

Die Predigt des heiligen Petrus
(Linker Teil der Predella vom Altar S. 34/35)

The preaching of St. Peter
(Left part of the predella of the altarpiece on p. 35/36)

La prédication de saint Pierre
(Partie gauche de la prédelle du tableau de p. 35)

Nach einer Aufnahme von Fratelli Alinari, Florenz

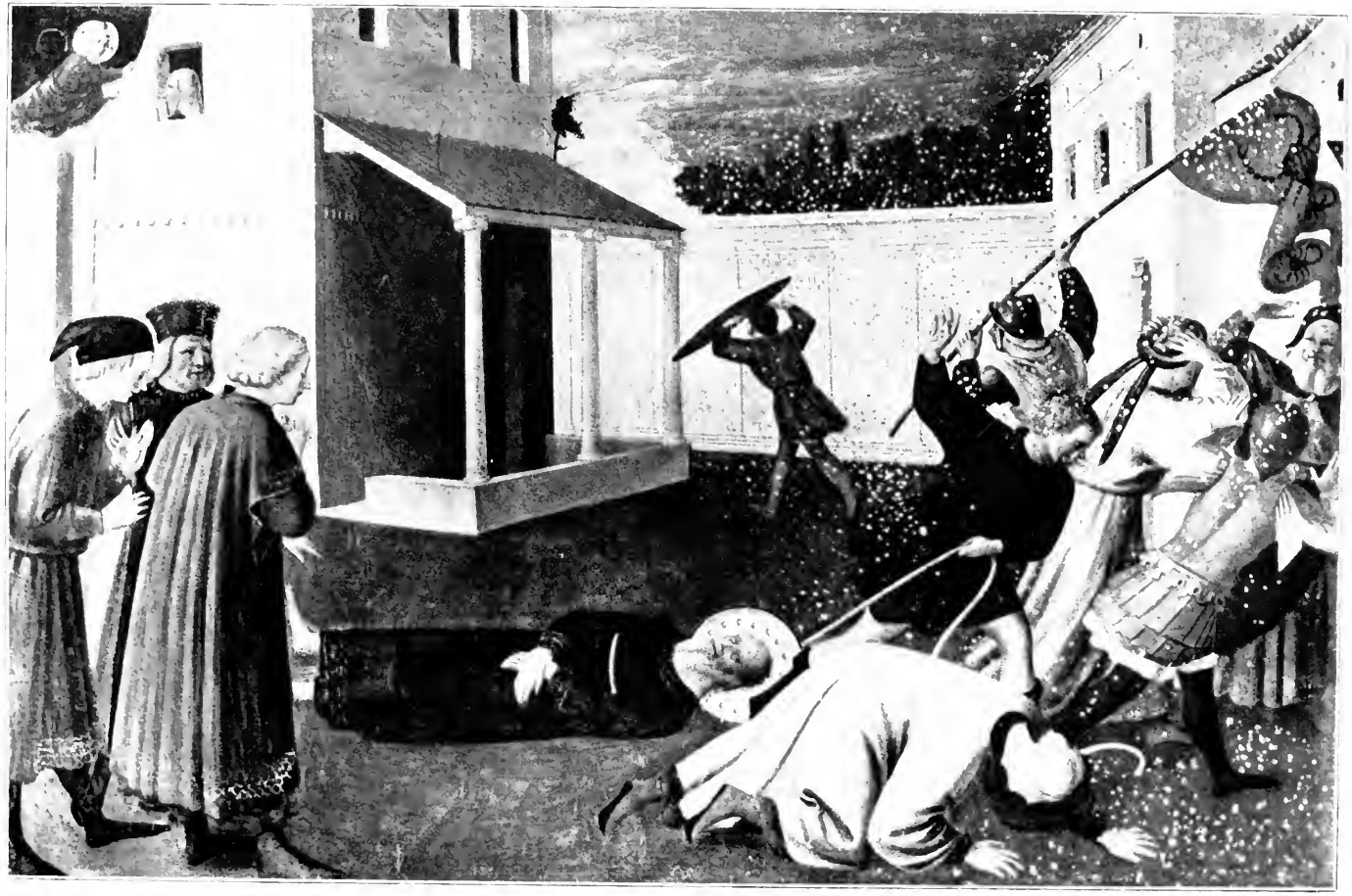
* Florenz, Uffizien

Auf Holz, H. ca. 0,39, B. ca. 0,56

Die Anbetung der Könige. Mittelteil der Predella vom Altar S. 35/36

The adoration of the magi
Central part of the predella of the altarpiece on p. 35/36

L'adoration des rois
Partie centrale de la prédelle du tableau de p. 35/36



* Florenz, Uffizien

Auf Holz. H. ca. 0,39, B. 0,56

Das Martyrium des heiligen Markus. Rechter Teil der Predella vom Altar S. 35 36

The martyrdom of St. Mark
Right part of the predella of the altarpiece on p. 35 36

Le martyre de saint Marc
Partie droite de la prédelle du tableau de p. 35 36

* Florenz, Akademie

Auf Holz, H. 1,80, B. 2,02

Thronende Madonna mit Heiligen

Zwischen 1430 und 1440

Madonna with child and saints

La Vierge avec l'Enfant et des saints

Nach einer Aufnahme von Fratelli Alinari, Florenz

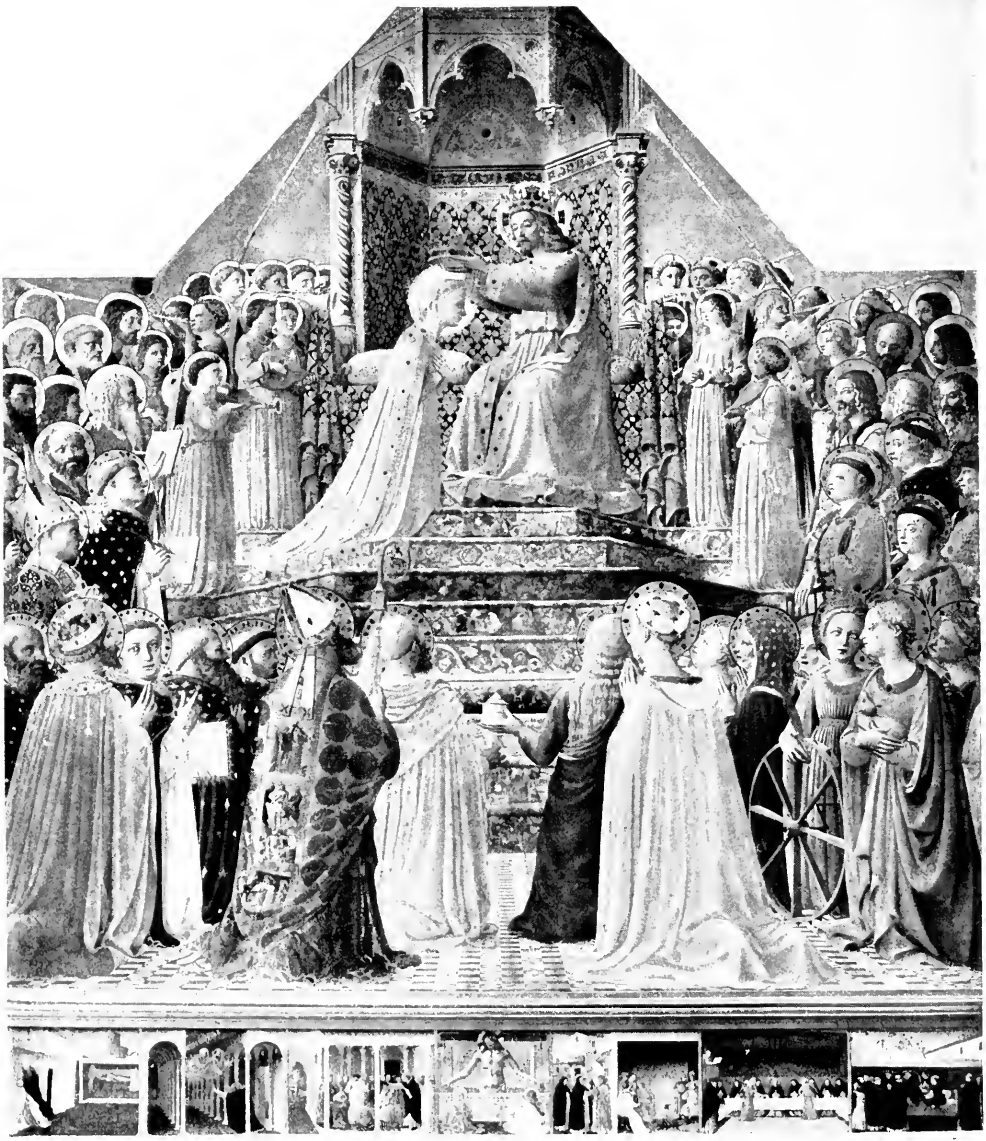
*Florenz, Akademie

Madonna mit dem Kinde
(Ausschnitt aus dem Bilde auf S. 46)

Madonna and child
(Detail of the picture on p. 46)

La Vierge avec l'Enfant
(Détail du tableau de p. 46)

Nach einer Aufnahme von Fratelli Alinari, Florenz



*Paris, Louvre

Auf Holz, H. 2,12

Die Krönung Mariä

The coronation of the Virgin

Zwischen 1430 und 1440

Le couronnement de la Vierge

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Paris, Louvre

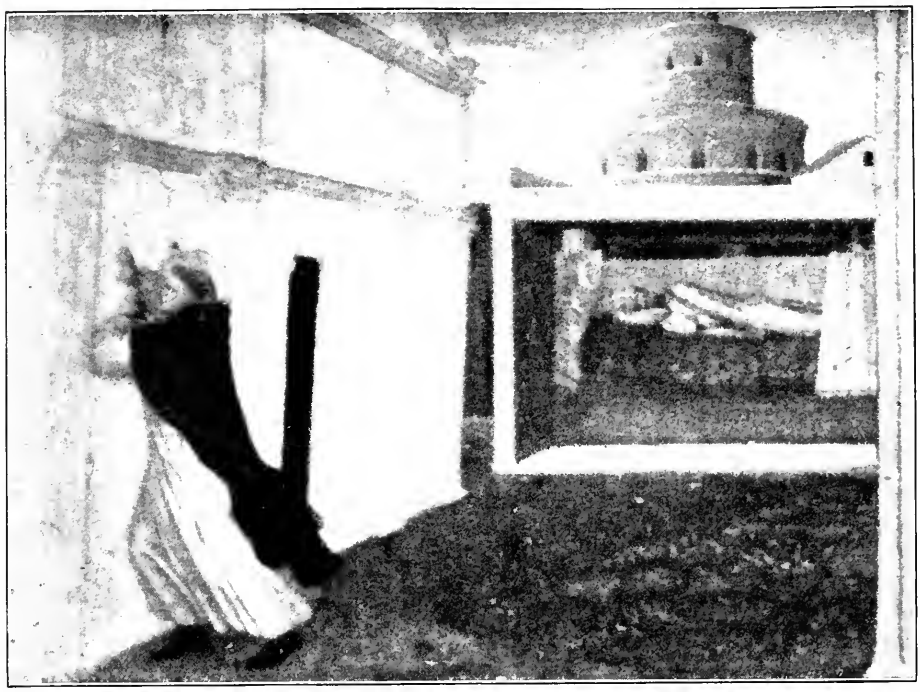
Die Krönung Mariä

The coronation of the Virgin
(Detail)

(Ausschnitt von S. 48)

Le couronnement de la Vierge
(Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz



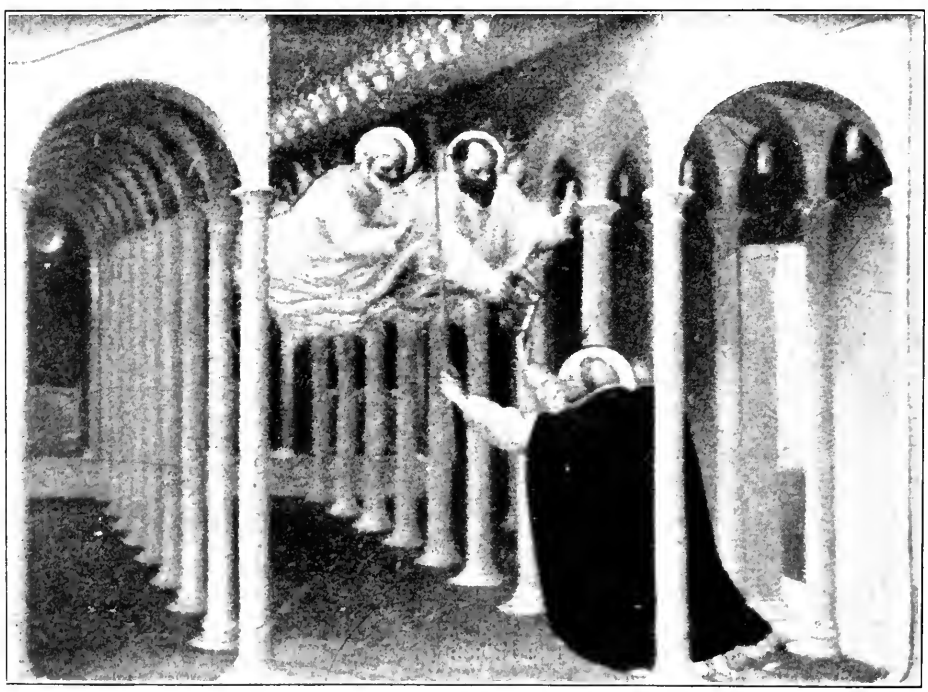
* Paris, Louvre

Traum Honorius' III.

Predellenstück der „Krönung Mariä" (S. 48)

Part of the predella of the „Coronation of the Virgin"

Partie de la prédelle du „Couronnement de la Vierge"



* Paris, Louvre

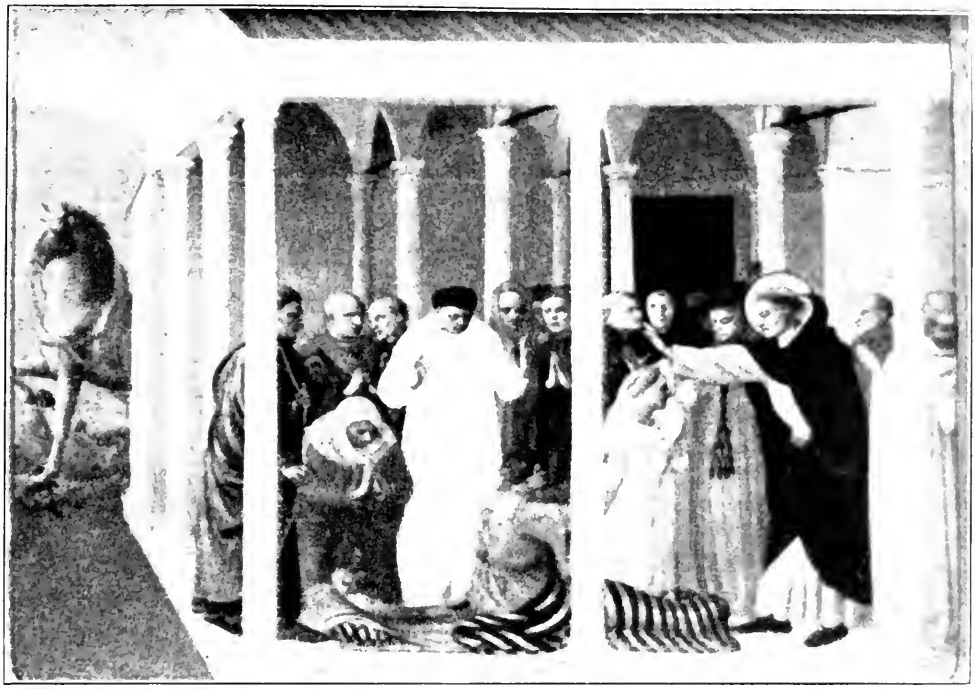
Die Apostelfürsten erscheinen St. Dominikus

Predellenstück der „Krönung Mariä" (S. 48)

Part of the predella of the „Coronation of the Virgin"

Partie de la prédelle du „Couronnement de la Vierge"

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)



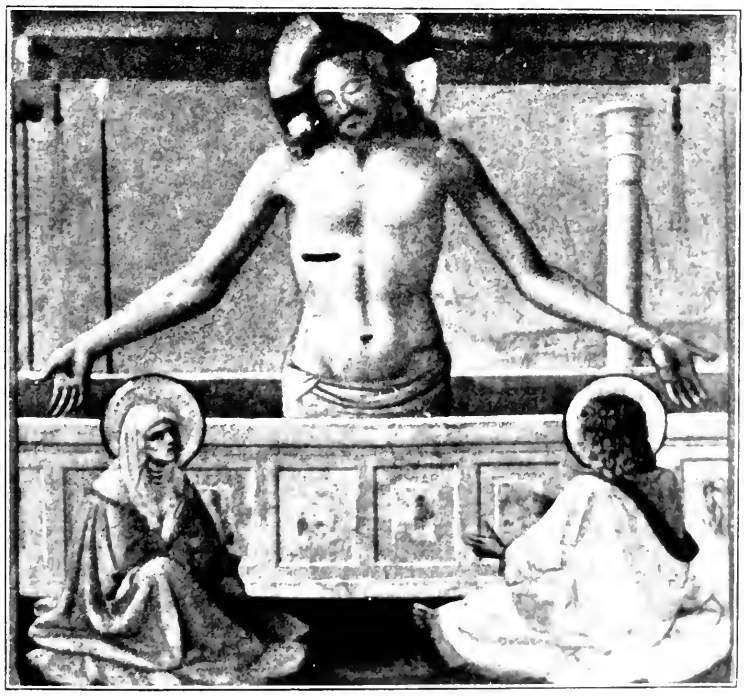
* Paris, Louvre

Die Erweckung des Knaben Napoléon

Predellenstück der „Krönung Mariä" (S. 48)

Part of the predella of the „Coronation of the Virgin"

Partie de la prédelle du „Couronnement de la Vierge"



* Paris, Louvre

Pietà

Predellenstück der „Krönung Mariä" (S. 48)

Part of the predella of the „Coronation of the Virgin"

Partie de la prédelle du „Couronnement de la Vierge"

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

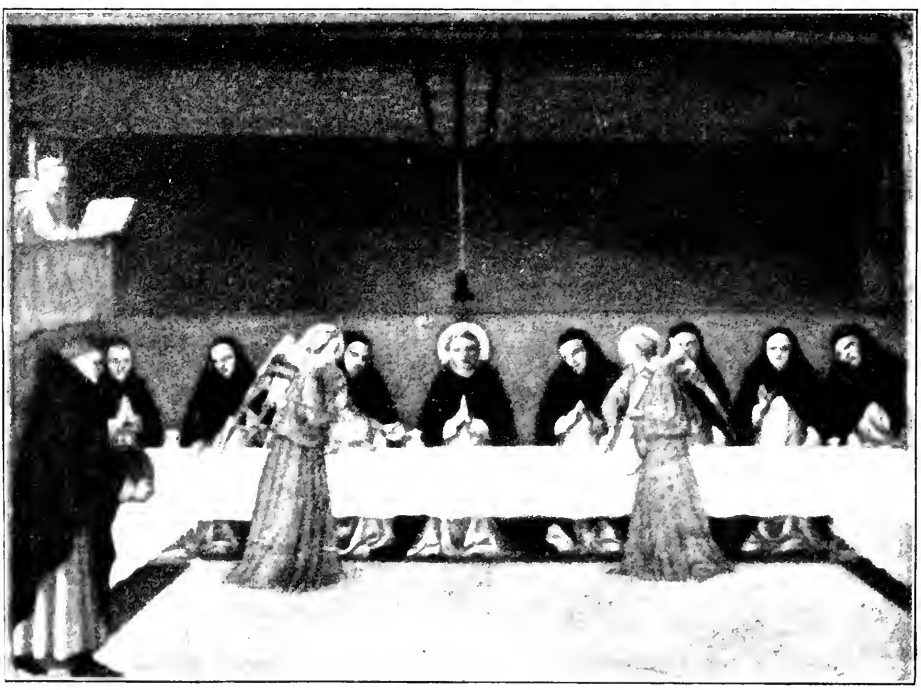
* Paris, Louvre

Die Disputation mit Ketzern und das Feuerwunder der heiligen Bücher

Predellenstück der „Krönung Mariä" (S. 48)

Part of the predella of the „Coronation of the Virgin"

Partie de la prédelle du „Couronnement de la Vierge"



* Paris, Louvre

Die Dominikaner werden durch Engel gespeist

Predellenstück der „Krönung Mariä" (S. 48)

Part of the predella of the „Coronation of the Virgin"

Partie de la prédelle du „Couronnement de la Vierge"

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Paris, Louvre

Der Tod des heiligen Dominikus

Predellenstück der „Krönung Mariä" (S. 48)

Part of the predella of the „Coronation of the Virgin"

Partie de la prédelle du „Couronnement de la Vierge"

Nach einer Aufnahme von Braun, Clément & Cie., Dornach (Elsass)

*Florenz, Akademie

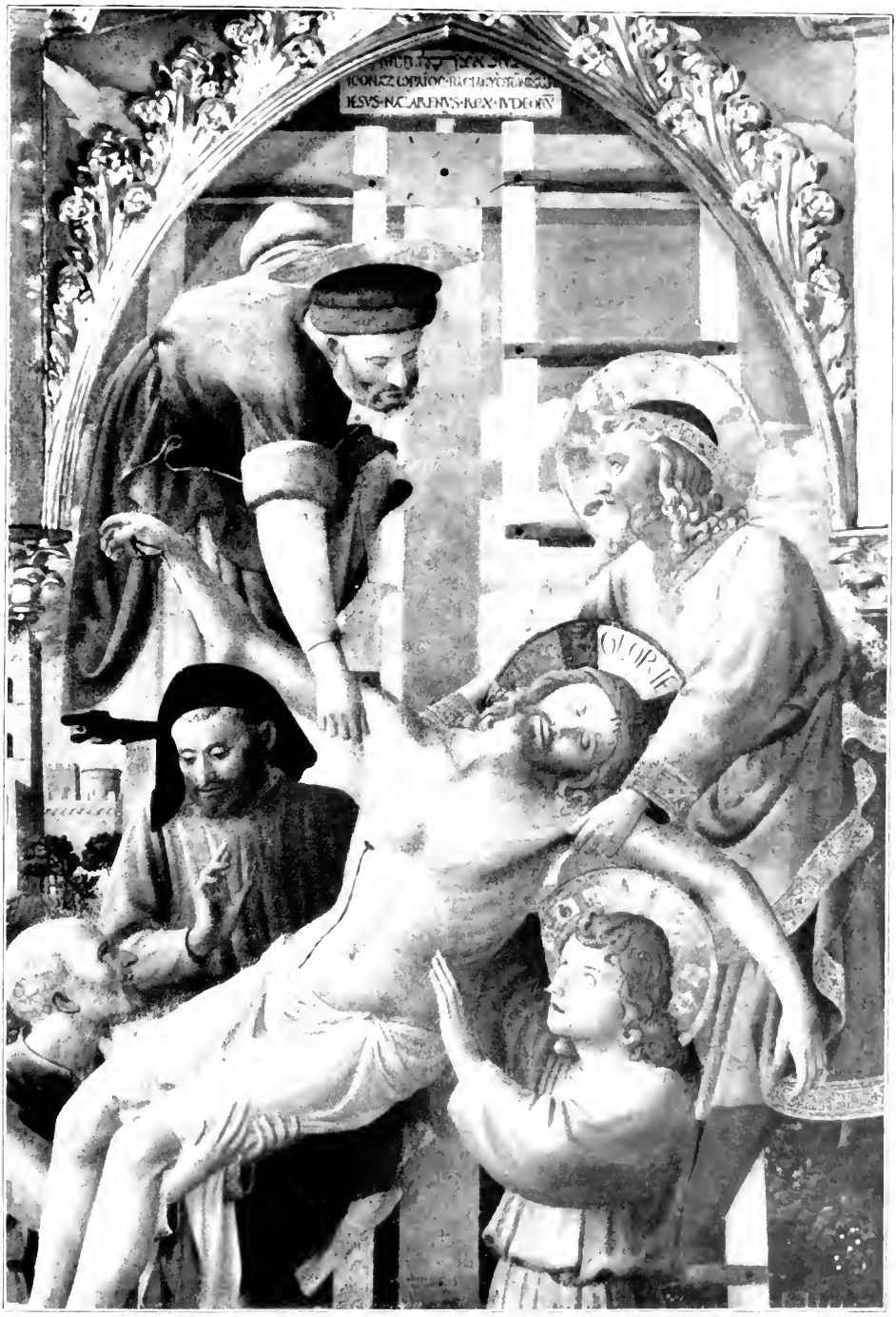
Auf Holz, H. 2,76, B. 2,85

Die Kreuzabnahme

(Die Lünetten-Bilder von Lorenzo Monaco)

The descent from the cross — Zwischen 1430 und 1440 — La descente de la croix

Nach einer Aufnahme von Fratelli Alinari, Florenz



*Florenz, Akademie

Die Kreuzabnahme

The descent from the cross (Detail) — (Ausschnitt) — La descente de la croix (Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Akademie

Die Kreuzabnahme

The descent from the cross
(Detail)

(Ausschnitt von S. 54)

La descente de la croix
(Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Florenz, Akademie

Die Kreuzabnahme

The descent from the cross
(Detail)

(Ausschnitt von S. 54)

La descente de la croix
(Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Florenz, Akademie

Die Heiligen Michael, Andreas und Franziskus vom Rahmen der „Kreuzabnahme“ (S. 54)

Vorderseite des linken Pilasters

Three saints
On the frame of the „Descent from the cross“

Trois saints
Sur le cadre de la „Descente de la croix“

Nach einer Aufnahme von Giacomo Brogi, Florenz

* Florenz, Akademie

Die Heiligen Petrus, Paulus und Dominikus vom Rahmen der „Kreuzabnahme“ (S. 54)
Vorderseite des rechten Pilasters

Three saints
On the frame of the „Descent from the cross“

Trois saints
Sur le cadre de la „Descente de la croix“

Nach einer Aufnahme von Giacomo Brogi, Florenz

*Florenz, Akademie

Die Heiligen Johannes der Täufer, Laurentius und Augustinus (?) vom Rahmen der „Kreuzabnahme“ (S. 54)
Aussenseite des linken Pilasters

Three saints
On the frame of the „Descent from the cross“

Trois saints
Sur le cadre de la „Descente de la croix“

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Florenz, Akademie

Die Heiligen Stephanus, Ambrosius(?) und Hieronymus vom Rahmen der „Kreuzabnahme“ (S. 54)
Aussenseite des rechten Pilasters

Three saints
On the frame of the „Descent from the cross“

Trois saints
Sur le cadre de la „Descente de la croix“

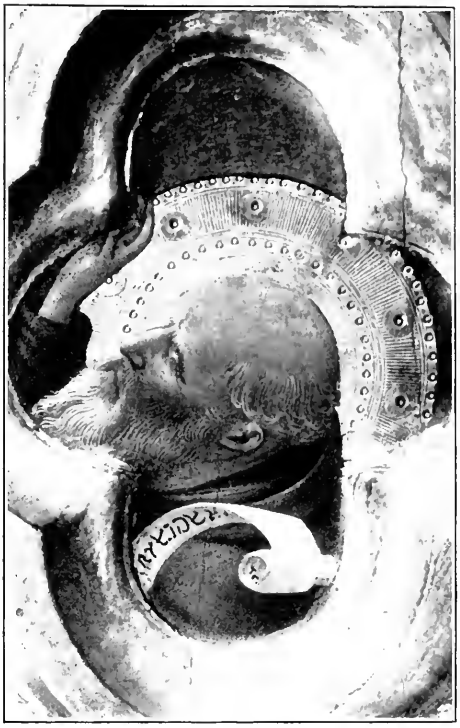
Nach einer Aufnahme von Fratelli Alinari, Florenz

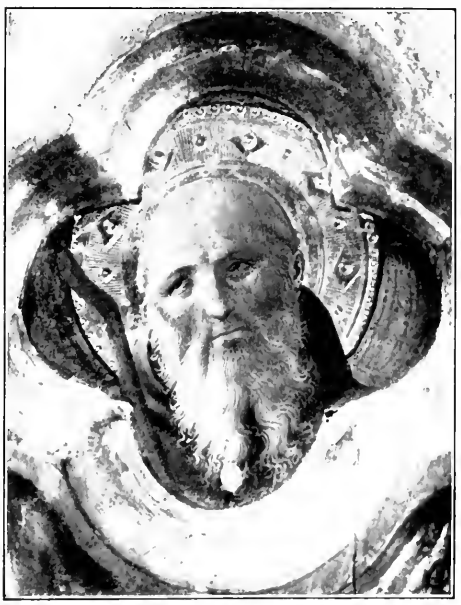
* Florenz, Akademie

Engel und Heilige vom Rahmen der „Kreuzabnahme“ (S. 54)
Vorderseite der Pilaster

Angels and saints
On the frame of the „Descent from the cross“

Deux anges et deux saints
Sur le cadre de la „Descente de la croix“





*Florenz, Akademie

Engel und Heilige vom Rahmen der „Kreuzabnahme“ (S. 54)

Aussenseiten der Pilaster

Angel and saints
On the frame of the „Descent from the cross“

Ange et saints
Sur le cadre de la „Descente de la croix“

* Florenz, Akademie

Auf Holz, H. 1,05, B. 1,64

Die Beweinung Christi

Zwischen 1435 und 1445

The sepulture of Christ

La sépulture du Christ

Nach einer Aufnahme von Fratelli Alinari, Florenz

*St. Petersburg, Eremitage — Fresko, H. 1,96, B. 1,87

Madonna mit den Heiligen Dominikus und Thomas von Aquino

Zwischen 1430 und 1445

Madonna with child and saints — La Vierge avec l'Enfant et des saints

* Madrid, Prado-Museum

Auf Holz, H. mit der Predella 1,92, B. 1,92

Die Verkündigung

The annunciation

Zwischen 1430 und 1445

L'annonciation

Nach einer Aufnahme von D. Anderson, Rom

* Madrid, Prado-Museum

Auf Holz

Die Vermählung Mariä. Teil der Predella vom Bilde S. 66

The marriage of the Virgin
Part of the predella of the picture on p. 66

Le mariage de la Vierge
Partie de la prédelle du tableau p. 66

Nach einer Aufnahme von D. Anderson, Rom

* Madrid, Prado-Museum

Die Heimsuchung Mariä. Teil der Predella vom Bilde S. 66

The visitation of the Virgin
Part of the predella of the picture on p. 66

La visitation
Partie de la prédelle du tableau p. 66

Nach einer Aufnahme von D. Anderson, Rom

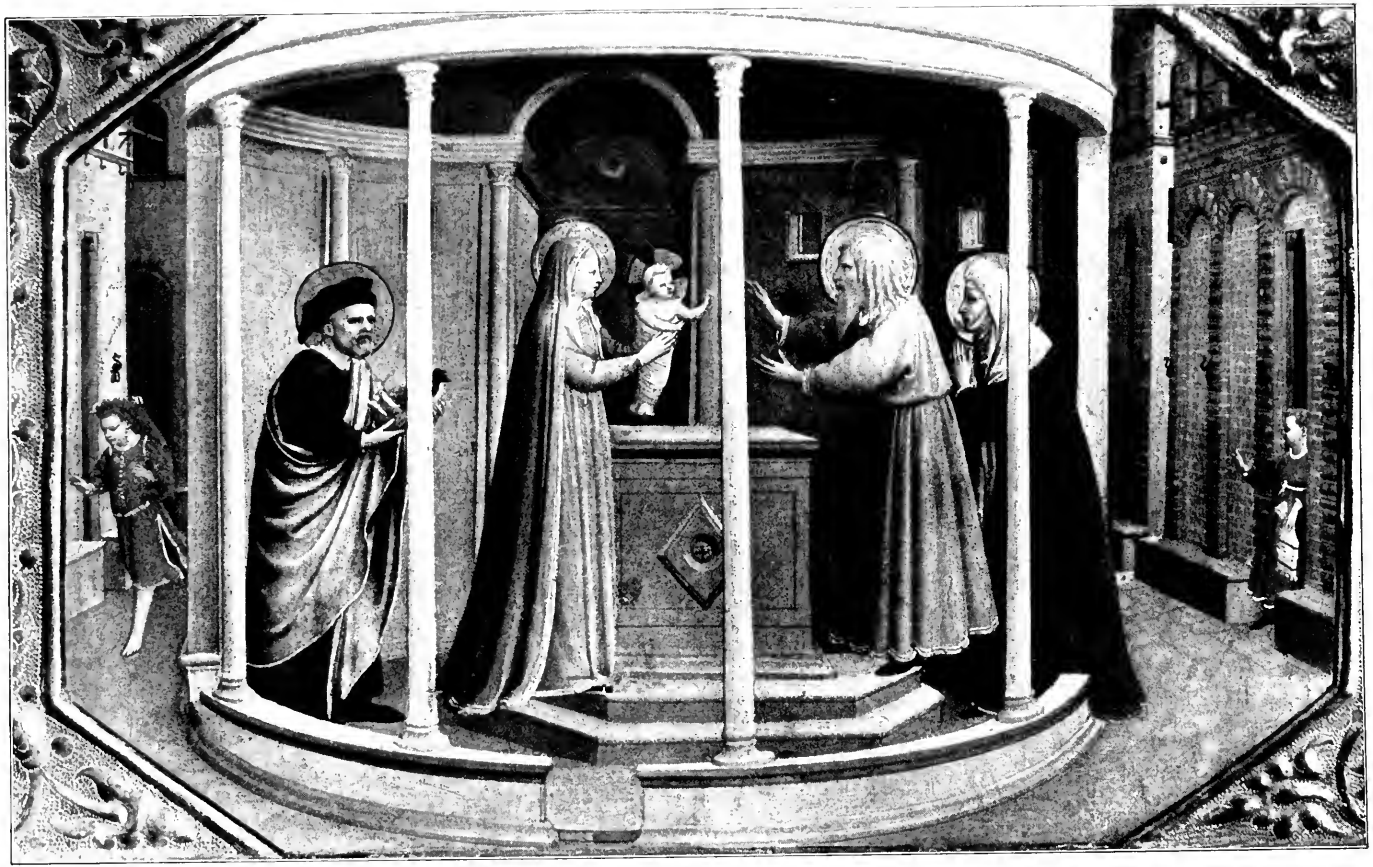
* Madrid, Prado-Museum

Die Anbetung der heiligen drei Könige. Teil der Predella vom Bilde S. 66

The three magi adoring Christ
Part of the predella of the picture on p. 66

L'adoration des rois
Partie de la prédelle du tableau p. 66

Nach einer Aufnahme von D. Anderson, Rom



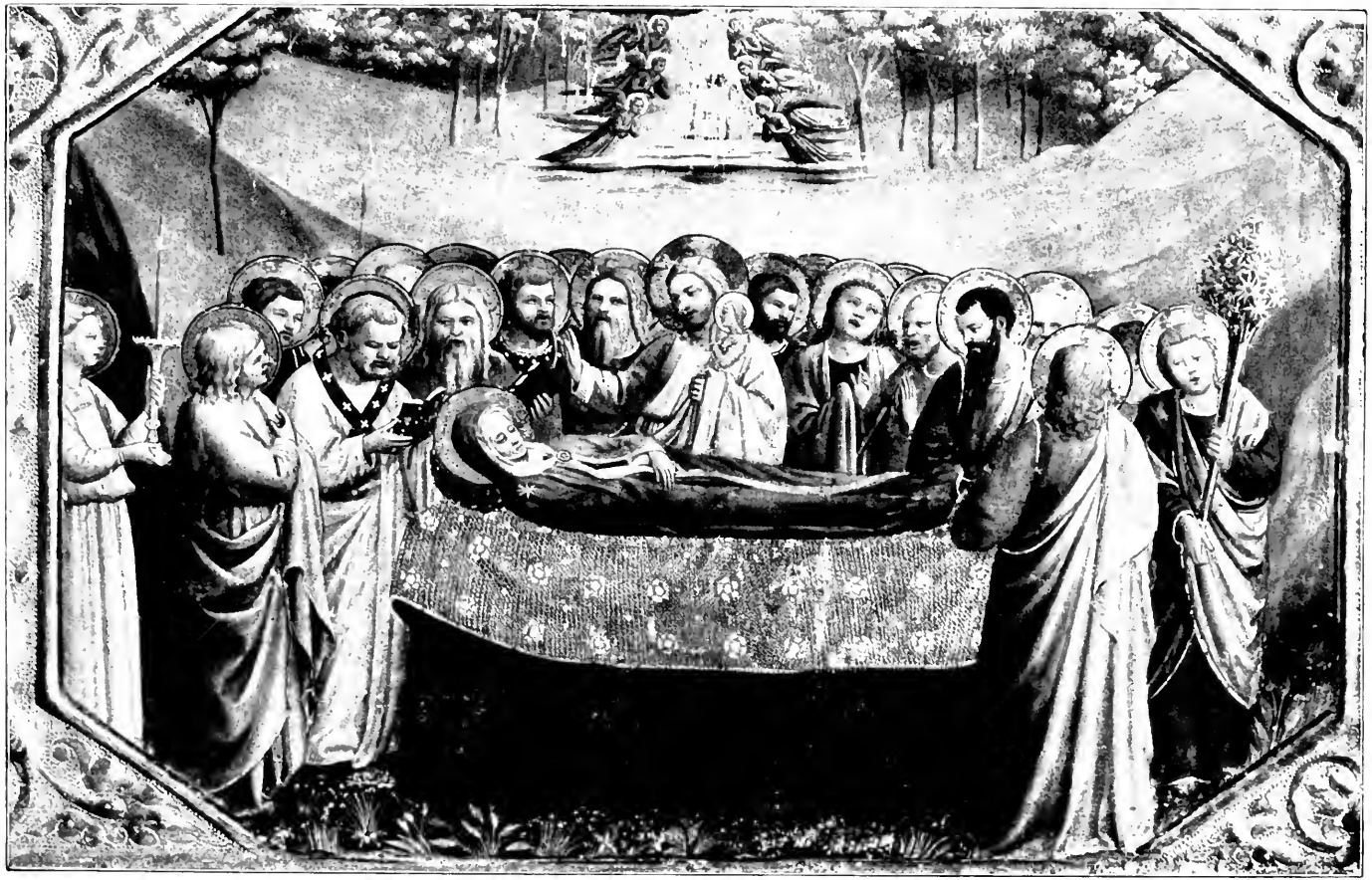
*Madrid, Prado-Museum

Die Darstellung im Tempel. Teil der Predella vom Bilde S. 66

The circumcision
Part of the predella of the picture on p. 66

La circoncision
Partie de la prédelle du tableau p. 66

Nach einer Aufnahme von D. Anderson, Rom



Madrid, Prado-Museum

Der Tod Mariä. Teil der Predella vom Bilde S. 66

The entombment of the Virgin
Part of the predella of the picture on p. 66

La mort de la Vierge
Partie de la prédelle du tableau p. 66

Nach einer Aufnahme von D. Anderson, Rom

*Cortona, Il Gesù

Auf Holz, H. 1,60, B. 1,80

Die Verkündigung

The annunciation

Zwischen 1430 und 1440

L'annonciation

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Cortona, Il Gesù

Verkündigungsengel

(Ausschnitt aus dem Bilde auf S. 72)

The angel of annunciation
(Detail of the picture on p. 72)

L'ange de l'annonciation
(Détail du tableau de p. 72)

Nach einer Aufnahme von Fratelli Alinari, Florenz

Die Vermählung Mariä
The marriage of the Virgin — Le mariage de la Vierge

Die Heimsuchung
The visitation — La visitation

Die Anbetung der Könige
The magi adoring Christ — L'adoration des rois

*Cortona, Il Gesù

Auf Holz, H. 0,255, B. 1,80

Die Darbringung im Tempel — Die Grablegung Mariä
The presentation in the temple — The sepulture of the Virgin
La présentation au temple — La sépulture de la Vierge

Predella zum Verkündigungs-Altar (S. 72)

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Cortona, S. Domenico

Auf Holz, H. 2,18, B. 2,40

Altarbild: Madonna mit dem Kinde und Heiligen

Zwischen 1430 und 1440

Altarpiece: Madonna with child and saints

Autel: La Vierge avec l'Enfant et des saints

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Cortona, S. Domenico — Auf Holz, H. 2,18, B. 0,66

Madonna mit dem Kinde

(Ausschnitt aus dem Bilde auf S. 75)

Madonna and child

(Detail of the picture on p. 75)

La Vierge avec l'Enfant

(Détail du tableau de p. 75)

Nach einer Aufnahme von Fratelli Alinari, Florenz

Honorius III. Traum — Begegnung mit dem heiligen Franziskus — Erscheinung der Apostelfürsten

Erweckung des Knaben Napoléon — Disputation und Feuerwunder

Die Speisung durch Engel — Tod des Heiligen

*Cortona, Il Gesù

Auf Holz, H. 0,23, B. 2,30

Szenen aus dem Leben des heiligen Dominikus

Scenes of the life of St. Dominic — Scènes de la vie de saint Dominique

Predella des Altars S. 75

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Perugia, Pinakothek — Auf Holz, H. 1,30, B. 0,77

Madonna mit dem Kinde und Engeln

Zwischen 1435 und 1445

Madonna with child and angels — La Vierge avec l'Enfant et des anges

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Perugia, Pinakothek

Die Heiligen Dominikus und Nikolaus

St. Nicholas and St. Dominic Saint Nicolas et saint Dominique

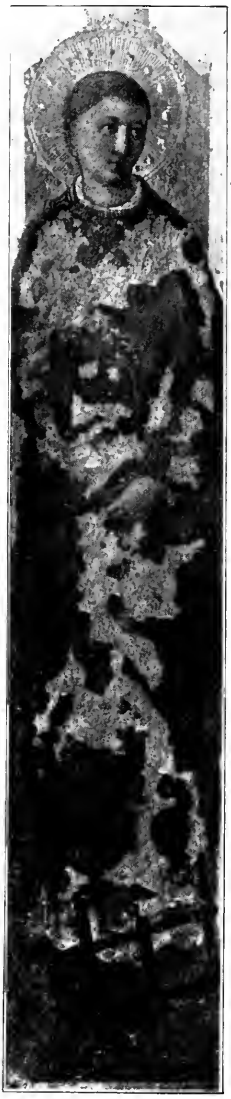
* Perugia, Pinakothek Auf Holz, H. 0,95, B. 0,73

Die Heiligen Johannes der Täufer und Katharina von Alexandria

John the Baptist and St. Catherine Jean-Baptiste et sainte Catherine

Seitenteile vom Altar S. 78

Nach einer Aufnahme von Fratelli Alinari, Florenz



* Perugia, Pinakothek

Auf Holz, H. 0,33, B. jeder Tafel 0,065

Sa. Maria Magdalena
St. Mary Magdalene
Sainte Marie-Madeleine

S. Benedikt
St. Benedict
Saint Benoît

S. Thomas von Aquino
St. Thomas of Aquino
Saint Thomas d'Aquin

S. Laurentius
St. Laurence
Saint Laurent

Figürlicher Rahmenschmuck vom Altar S. 78/79

Nach einer Aufnahme von Fratelli Alinari, Florenz

* **Perugia,** Pinakothek

Auf Holz, H. 0,33, B. jeder Tafel 0,065

Sa. Katharina von Siena
St. Catherine
Sainte Catherine

S. Petrus Martyr
St. Peter the martyr
Saint Pierre martyr

S. Ludwig
St. Ludovic
Saint Ludovic

S. Hieronymus
St. Jerome
Saint Jérôme

Figürlicher Rahmenschmuck vom Altar S. 78/79

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Perugia, Pinakothek

Apostel Petrus
The apostle Peter — L'apôtre Pierre

Apostel Paulus
The apostle Paul — L'apôtre Paul

S. Stephanus
St. Stephen — Saint Etienne

Auf Holz, H. 0,205, B. jeder Tafel 0,065

Johannes der Evangelist
John the Evangelist — Saint Jean l'évangéliste

Figürlicher Rahmenschmuck vom Altar S. 78/79

Rom, Pinakothek des Vatikans

Auf Holz, H. 0,33, B. 0,63

Geburt des heiligen Niccolò di Bari; er hört des Myrrha Predigt und schenkt die drei goldnen Kugeln

Scenes from the life of St. Niccolò di Bari **Predellenbild vom Altar S. 78/79** Scène de la vie de saint Niccolò di Bari

Nach einer Aufnahme von Fratelli Alinari, Florenz

Rom, Pinakothek des Vatikans

Auf Holz, H. 0,33, B. 0,63

Der heilige Niccolò di Bari vermehrt das Getreide und schützt Schiffe im Sturm

Scene from the life of St. Niccolò di Bari Predellenbild vom Altar S. 78/79 Scène de la vie de saint Niccolò di Bari

Nach einer Aufnahme von Fratelli Alinari, Florenz

Perugia, Pinakothek

Der heilige Niccolò di Bari rettet drei zum Tode Verurteilte

A miracle of St. Niccolò Vescovo

Le miracle de saint Niccolò Vescovo

Perugia, Pinakothek

Auf Holz

Der Tod des heiligen Niccolò di Bari

Predellenbild vom Altar S. 78 79

The death of St. Niccolò Vescovo

La mort de saint Niccolò Vescovo

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Perugia, Pinakothek

Auf Holz, Durchmesser 0,28

Die Verkündigung

Vom Rahmen des Altars S. 78/79 (?)

The annunciation

L'annonciation

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Cortona, S. Domenico — Fresko

Madonna mit den Heiligen Dominikus, Thomas von Aquino und Engeln

Zwischen 1435 und 1445

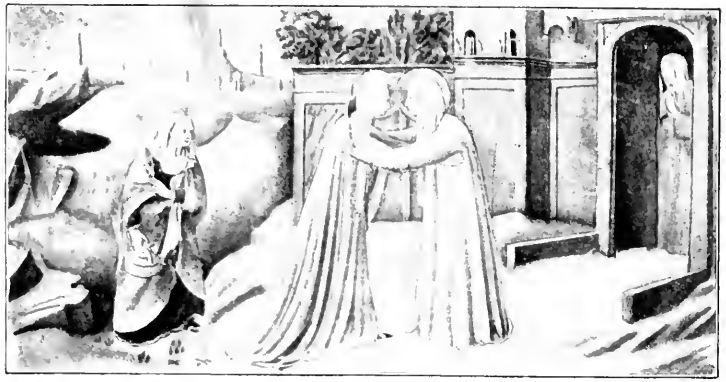
Madonna with child, two saints and angels — La Vierge avec l'Enfant, deux saints et des anges

Montecarlo (Val d'Arno) — Auf Holz, H. 1,95, B. 1,58

Verkündigungs-Altar

The annunciation — Zwischen 1435 und 1440 — L'annonciation

Nach einer Aufnahme von Fratelli Alinari, Florenz



Montecarlo (Val d'Arno)

Auf Holz, H. 0,16, B. der einzelnen Tafel 0,30

Szenen aus Mariä Leben. Predellenstücke vom Verkündigungsaltar S. 88

Predella-pictures of the „Annunciation" on p. 88

Parties de la prédelle de „l'Annonciation", p. 88

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Turin, Galerie

Auf Holz, H. 1,00, B. 0,60

Madonna mit dem Kind

Madonna and child — Zwischen 1435 und 1445 — La Vierge avec l'Enfant

Nach einer Aufnahme von Giacomo Brogi, Florenz

Berlin, Kaiser-Friedrich-Museum — Auf Pappelholz, H. 0,70, B. 0,51

Madonna mit dem Kinde und den Heiligen Dominikus und Petrus Martyr

Madonna with child — La Vierge avec l'Enfant

Nach einer Aufnahme von Franz Hanfstaengl, München

Neuyork, Sammlung Pierpont Morgan — Auf Holz, H. 1,0, B. 0,49

Madonna mit Engeln

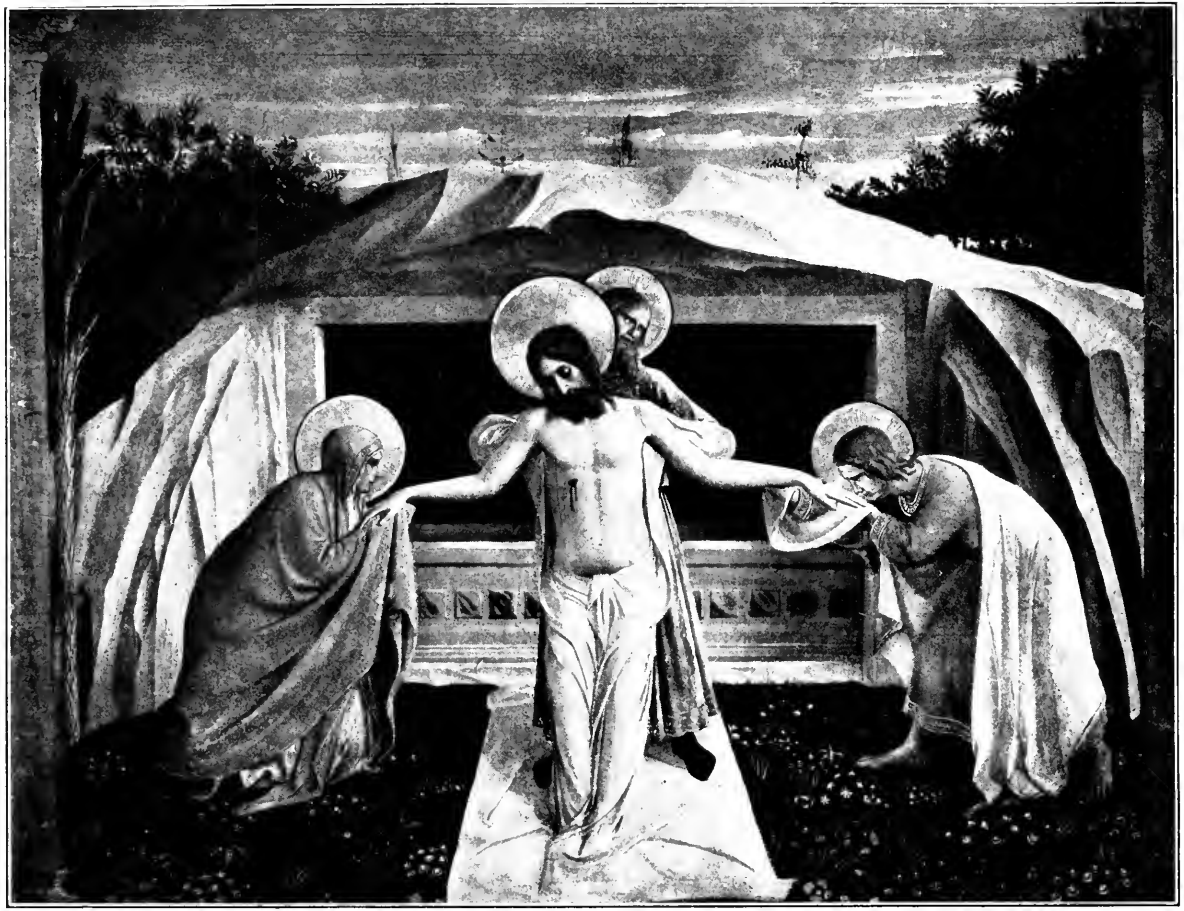
Madonna with angels — La Vierge avec des anges

* Frankfurt a. M., Dr. Ad. Schaeffer. Früher Holz, jetzt auf Leinw. übertragen, H. 0,91, B. 0,46

Thronende Madonna mit Engeln und der heiligen Katharina

Madonna and child enthroned

La Vierge sur le trône avec des anges et sainte Catherine



*München, Alte Pinakothek

Auf Holz, H. 0,37, B. 0,46

Christus als Schmerzensmann

Christ as the man of dolours

Le Christ comme homme des douleurs

Nach einer Aufnahme von F. Bruckmann A.-G., München

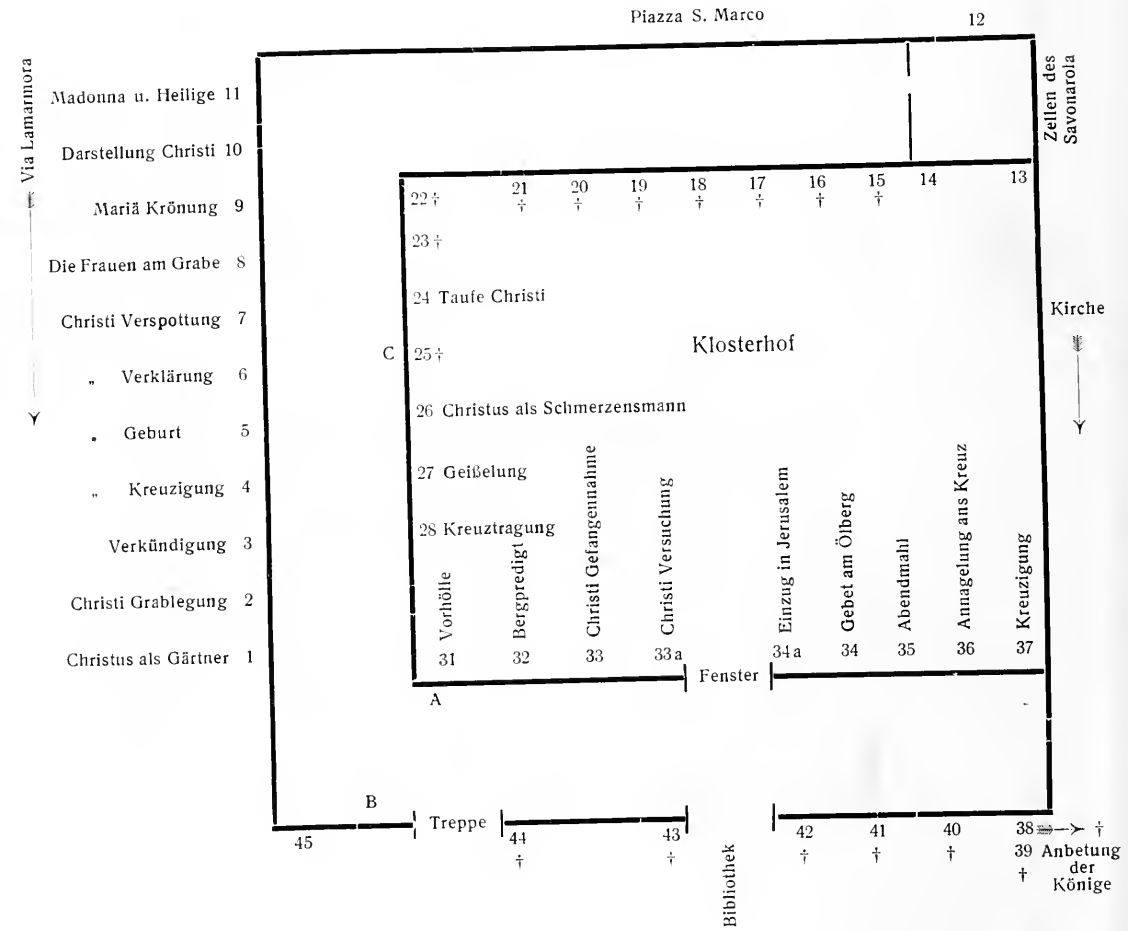
II

SAN MARCO IN FLORENZ

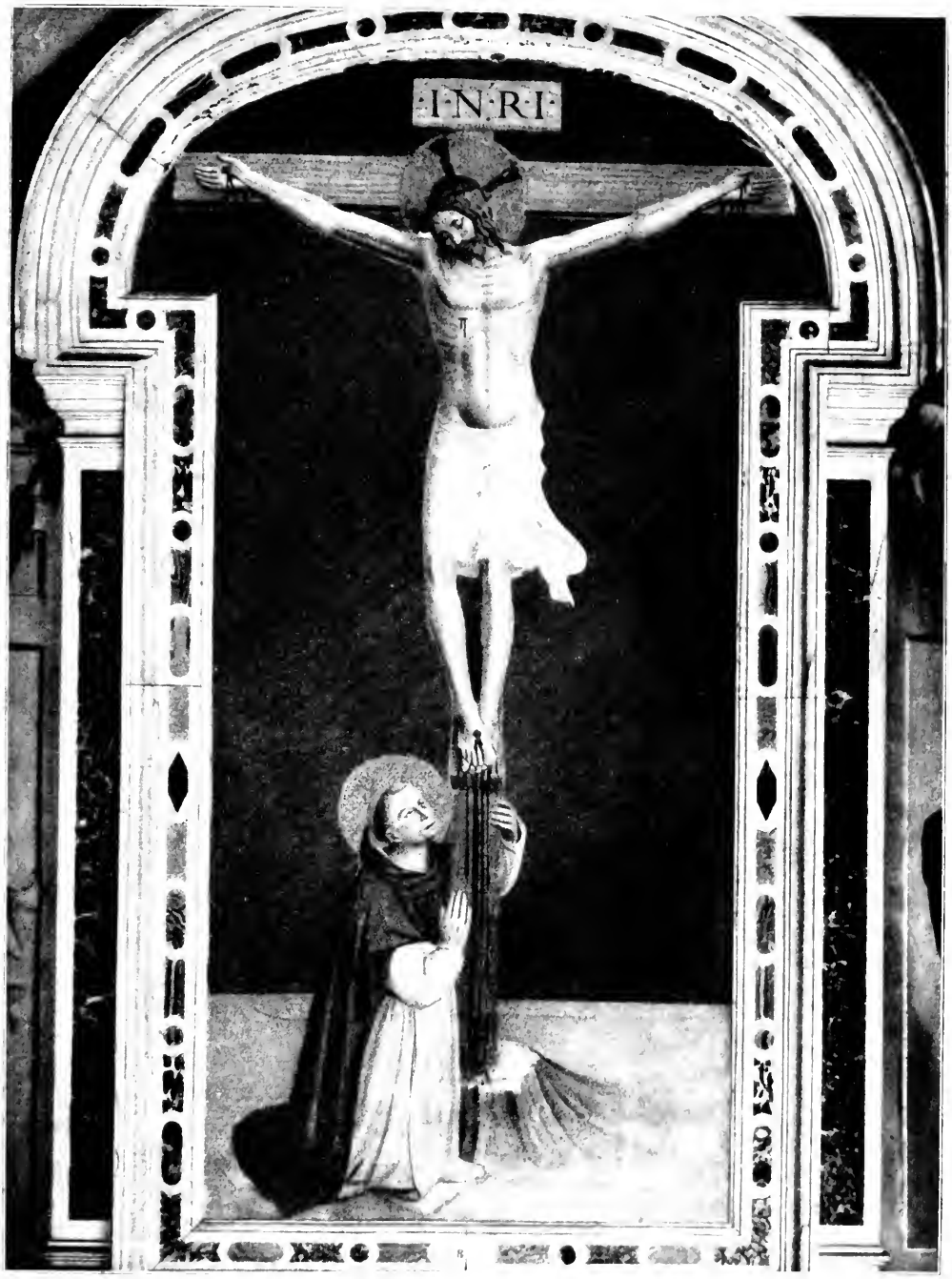
SAN MARCO IN FLORENCE

SAINT MARC À FLORENCE

Anordnung der Zellen im Obergeschoß vom Kloster S. Marco



† bedeutet Kreuzigung Christi (ihr fehlt niemals der anbetende Dominikus oder ein paar Nebenfiguren. A Verkündigung, B Kruzifix, C Madonna mit Heiligen, alle drei Fresken im Korridor. Das Fresko von 33a ist zum Teil, das von 34a fast ganz durch die Anlage eines Korridorfensters zerstört.



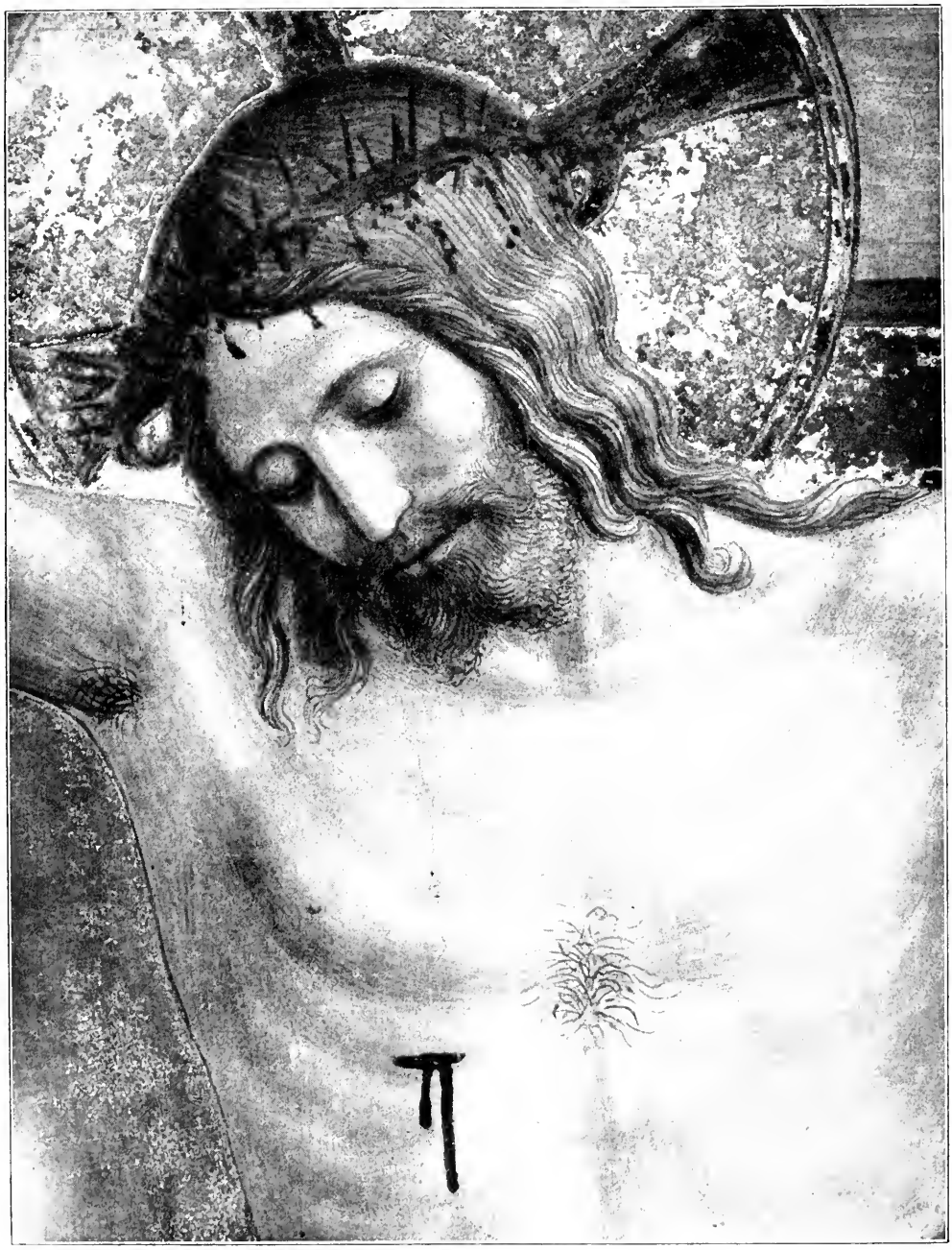
Florenz, S. Marco, Klosterhof — Fresko, H. 3,40, B. 1,55

Christus am Kreuz mit dem heiligen Dominikus

Zwischen 1437 und 1445

Christ on the cross and St. Dominic — Le Christ en croix et saint Dominique

Nach einer Aufnahme von Fratelli Alinari, Florenz



Florenz, S. Marco

Christus am Kreuz

Christ on the cross (Detail) — (Ausschnitt vom Fresko S. 95) — Le Christ en croix (Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz

+Florenz, S. Marco, Klosterhof — Fresko

Der heilige Dominikus

St. Dominic — Saint Dominique

Nach einer Aufnahme von Giacomo Brogi, Florenz

Florenz, S. Marco, Klosterhof — Fresko

Der heilige Petrus Martyr

St. Peter Martyr — Zwischen 1437 und 1445 — Saint Pierre Martyr

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, S. Marco, Klosterhof — Fresko

Der heilige Thomas von Aquino

St. Thomas of Aquino — Saint Thomas d'Aquin

* Florenz, S. Marco, Klosterhof — Fresko

Christus als Schmerzensmann

Christ as the man of dolours — Zwischen 1437 u. 1445 — Le Christ comme homme des douleurs

Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, S. Marco, Klosterhof

Fresko

Christus als Pilger bei den Dominikanern

Christ with the two Dominicans | Zwischen 1437 und 1445 | Le Christ et les deux Dominicains

Nach einer Aufnahme von Fratelli Alinari, Florenz

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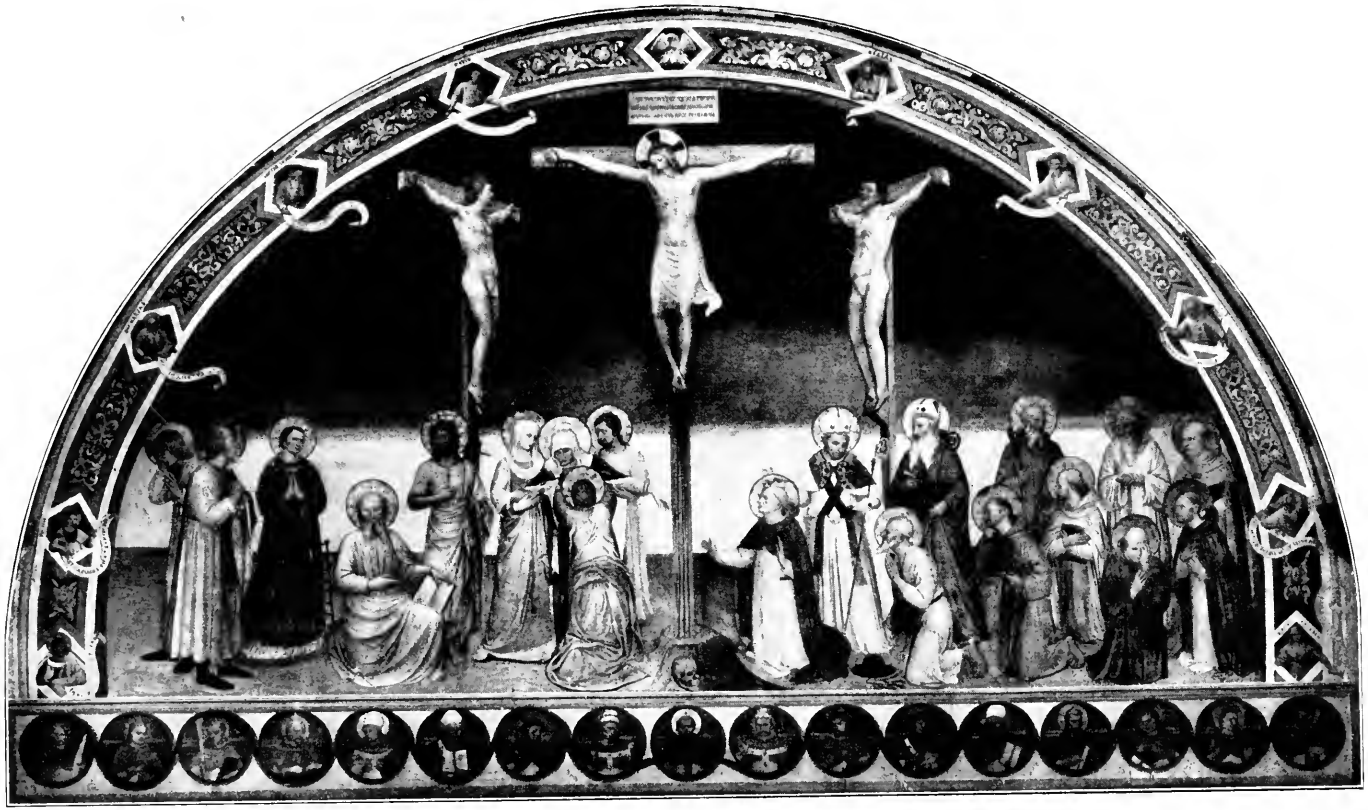


Fresko, H. 5,50, B. 9,50

* Florenz, S. Marco, Kapitelsaal

Christus am Kreuz und seine Bekenner

Zwischen 1437 und 1445

The crucifixion of Christ

Le crucifiement du Christ

Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, S. Marco — Fresko

Der heilige Dominikus

(Ausschnitt aus der „Kreuzigung Christi" S. 100)

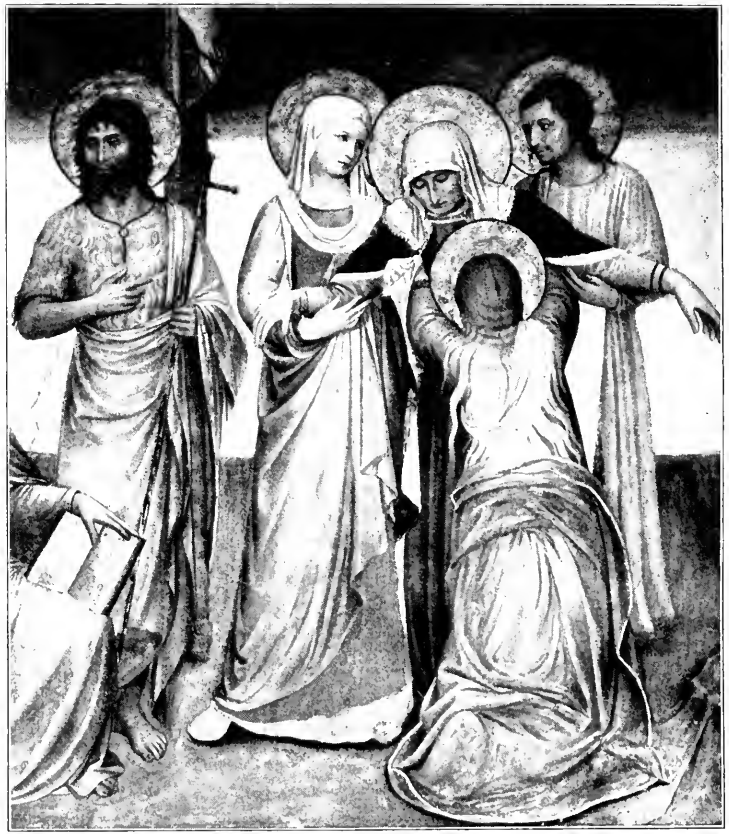
St. Dominic

(Detail of the „Crucifixion of Christ", on p. 100)

Saint Dominique

(Détail du „Crucifiement du Christ", p. 100)

Nach einer Aufnahme von Fratelli Alinari, Florenz



* Florenz, S. Marco

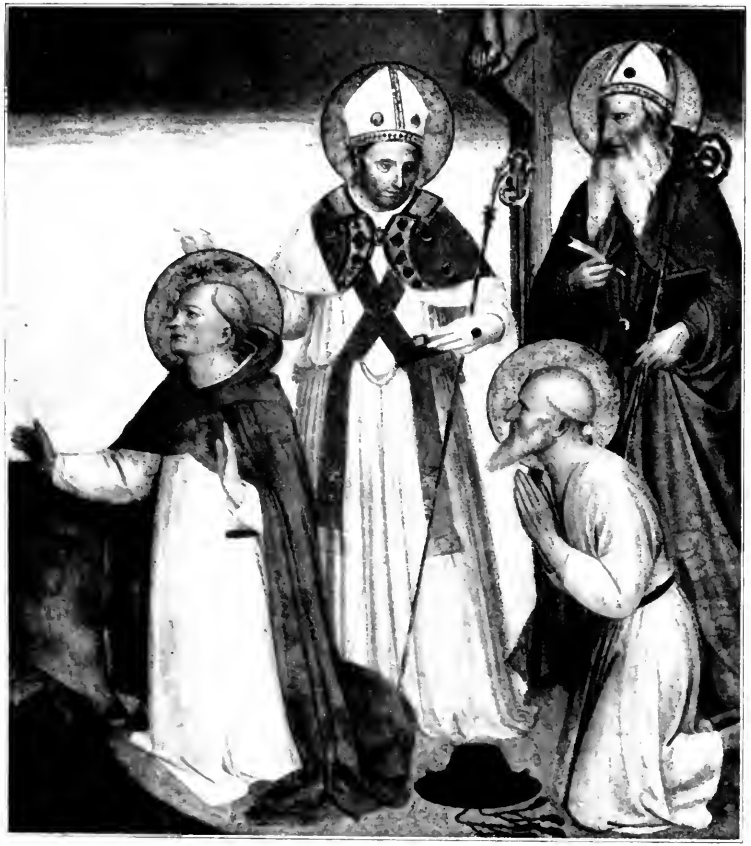
Fresko

Gruppen von Heiligen aus der „Kreuzigung Christi“ (S. 100)

Groups of saints from the „Crucifixion of Christ“, on p. 100

Groupes de saints du „Crucifiement du Christ“, p. 100

Nach einer Aufnahme von Fratelli Alinari, Florenz



Florenz, S. Marco

Fresko

Gruppen von Heiligen aus der „Kreuzigung Christi“ (S. 100)

Groups of saints from the „Crucifixion of Christ“, on p. 100

Groupes de saints du „Crucifiement du Christ“, p. 100

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, S. Marco

Fresko

Die linke Hälfte vom Fries unter der „Kreuzigung Christi" (S. 100)

Details of the frieze under the „Crucifixion of Christ", on p. 100

Détails de la frise sous le „Crucifiement du Christ", p. 100

Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, S. Marco — Fresko

Die rechte Hälfte vom Fries unter der „Kreuzigung Christi" (S. 100)

Details of the frieze under the „Crucifixion of Christ", on p. 100

Détails de la frise sous le „Crucifiement du Christ", p. 100

Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, S. Marco, Obergeschoss

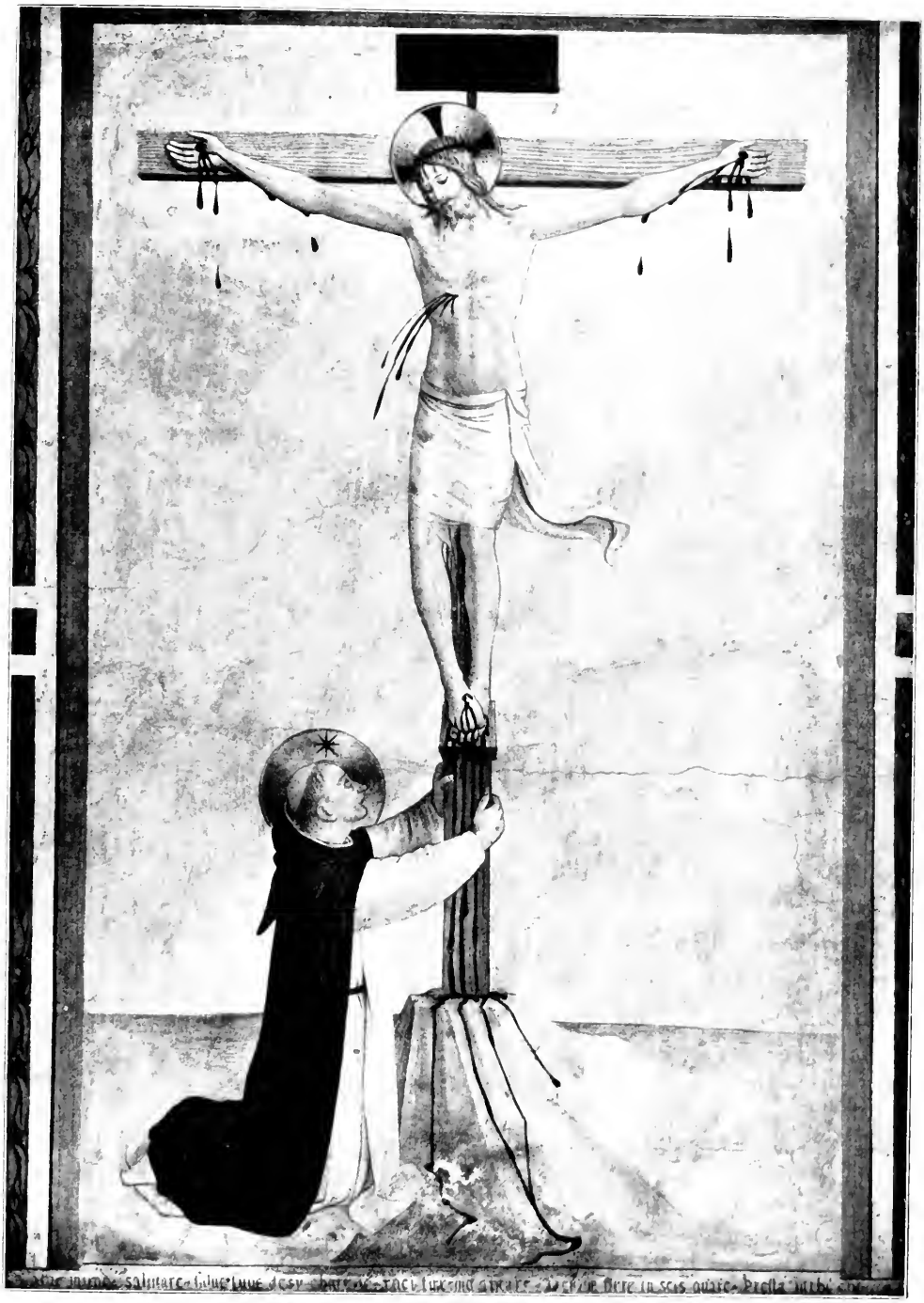
Fresko, H. 2,30, B. 3,21

Die Verkündigung
Zwischen 1437 und 1445

The annunciation

L'annonciation

Nach einer Aufnahme von D. Anderson, Rom



*Florenz, S. Marco, Obergeschoss

Fresko, H. 2,12, B. 1,74

Christus am Kreuz mit dem heiligen Dominikus

Zwischen 1437 und 1445

Christ on the cross and St. Dominic

Le Christ en croix et saint Dominique

Nach einer Aufnahme von Fratelli Alinari, Florenz

Fresko, H. 2,05, B. 2,76

Florenz, S. Marco, Obergeschoss

Madonna mit dem Kinde und acht Heiligen

Madonna with child and eight saints — Zwischen 1437 und 1445 — La Vierge avec l'Enfant et huit saints

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, S. Marco

Fresko

Madonna mit dem Kinde

Mittelstück des Bildes auf S. 108

Madonna with child

Central part of the picture on p. 108

La Vierge avec l'Enfant

Partie centrale du tableau de p. 108

Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, S. Marco — Fresko

Die Heiligen Dominikus, Cosmas, Damian und Markus. Gruppe aus dem Bilde auf S. 108

Group of saints on the left of the picture on p. 108

Groupe de saints dans la partie gauche du tableau de p. 108

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, S. Marco — Fresko

Die Hl. Johannes, Thomas von Aquino, Laurentius und Petrus Martyr. Gruppe aus dem Bilde auf S. 108

Group of saints on the right of the picture on p. 108

Groupe de saints dans la partie droite du tableau de p. 108

Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, S. Marco, 1. Zelle — Fresko, H. 1,77, B. 1,39

Christus erscheint Maria Magdalena

Zwischen 1437 und 1445

Christ appearing to Magdalene — Le Christ apparaissant à sainte Madeleine

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, S. Marco, 3. Zelle

Fresko, H. 1,87, B. 1,57

Die Verkündigung

The annunciation

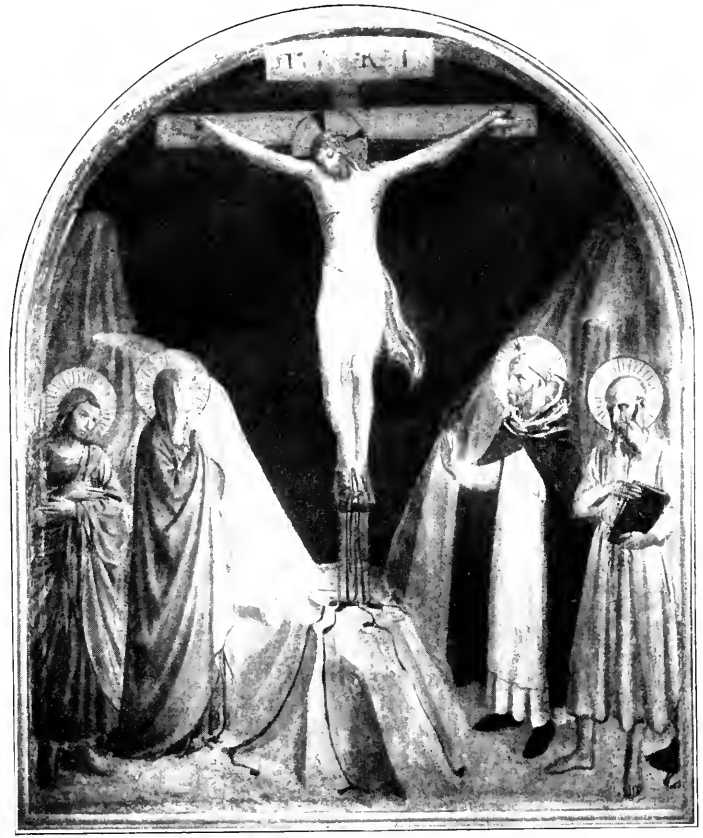
Zwischen 1437 und 1445

L'annonciation

*Florenz, S. Marco, 2. Zelle — Fresko, H. 1,94, B. 1,62

Die Grablegung Christi

The sepulture of Christ — La sépulture du Christ



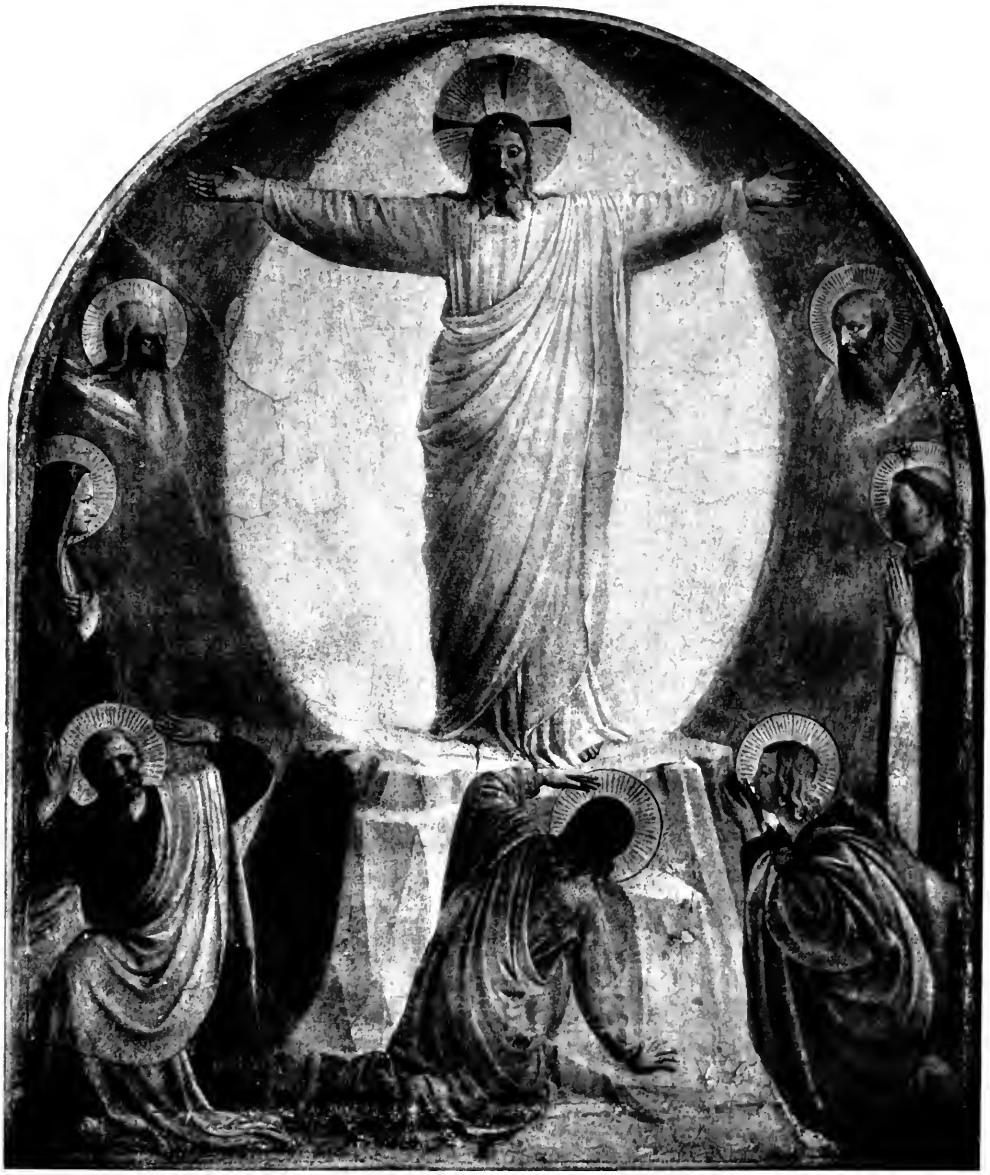
*4. Zelle — Fresko, H. 1,89, B. 1,57

Christus am Kreuz mit vier Heiligen

Christ on the cross and four saints — Le Christ en croix et quatre saints

Zwischen 1437 und 1445

Nach einer Aufnahme von Fratelli Alinari, Florenz



*Florenz, S. Marco, 6. Zelle

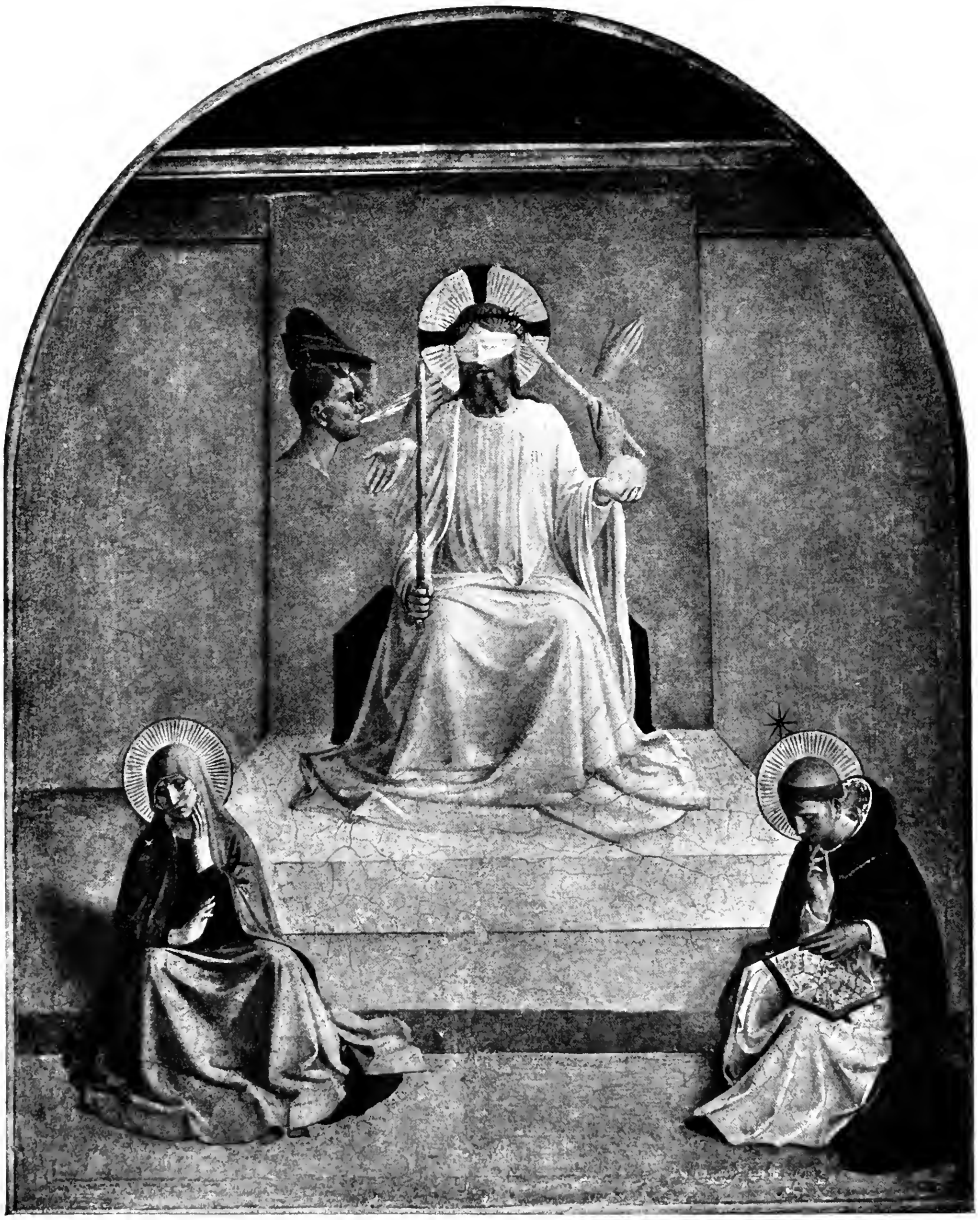
Fresko, H. 1,89, B. 1,59

Christi Verklärung auf dem Berge Tabor

The transfiguration of Christ on the mount Tabor

Zwischen 1437 und 1445

La transfiguration du Christ sur le mont Tabor



* Florenz, S. Marco, 7. Zelle

Fresko, H. 1,95, B. 1,59

Christi Verspottung

The derision of Christ

Zwischen 1437 und 1445

Le Christ tourné en dérision

Florenz, S. Marco, 7. Zelle — Fresko

Der heilige Dominikus

(Ausschnitt aus der „Verspottung Christi", S. 116)

St. Dominic
(Detail of the „derision of Christ")

Saint Dominique
(Détail de la „dérision du Christ")

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, S. Marco, 8. Zelle

Fresko, H. 1,82, B. 1,55

Die Auferstehung Christi

The resurrection of Christ — Zwischen 1437 und 1445 — La résurrection du Christ

* Florenz, S. Marco, 9. Zelle

Fresko, H. 1,89, B. 1,59

Die Krönung Mariä

The coronation of the Virgin

Zwischen 1437 und 1445

Le couronnement de la Vierge

* Florenz, S. Marco — Fresko

Die Krönung Mariä

The coronation of the Virgin (Detail) — (Ausschnitt von S. 119) — Le couronnement de la Vierge (Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, S. Marco, 5. Zelle — Fresko, H. 1,89, B. 1,59

Die Geburt Christi
The nativity of Christ — La nativité du Christ

* H. Zelle — Fresko, H. 1,89, B. 1,59

Thronende Madonna zwischen den Heiligen Augustin und Dominikus
Madonna with child and two saints — La Vierge avec l'Enfant et deux saints
Zwischen 1437 und 1445

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Florenz, S. Marco, 10. Zelle — Fresko, H. 1,51, B. 1,31

Die Darstellung Christi im Tempel

The presentation of Christ in the temple — Zwischen 1437 und 1445 — La présentation du Christ au temple

Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, S. Marco, 24. Zelle — Fresko, H. 1,87, B. 1,56

Die Taufe Christi

The baptism of Christ — Le baptême du Christ

25. Zelle — Fresko, H. 1,89, B. 1,45

Christus am Kreuz mit Maria Magdalena und dem heiligen Dominikus

Zwischen 1437 und 1445

Christ on the cross with the Holy Virgin, Magdalene and St. Dominic — Le Christ en croix avec sainte Madeleine et saint Dominique

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Florenz, S. Marco, 28. Zelle

Fresko, H. 1,58, B. 1,40

Christus, das Kreuz tragend

Christ bearing the cross

Le Christ portant la croix

*31. Zelle

Fresko, H. 1,95, B. 1,77

Zwischen 1437 und 1445

Christus in der Vorhölle

Christ in the limbus

Le Christ aux limbes

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, S. Marco, 32. Zelle — Fresko, H. 1,93, B. 2,00

Die Bergpredigt

The sermon on the mount — Le sermon sur la montagne

* 33. Zelle — Fresko, H. 1,89, B. 1,88

Christi Gefangennahme

The betrayal of Judas — La trahison de Judas

Zwischen 1437 und 1445

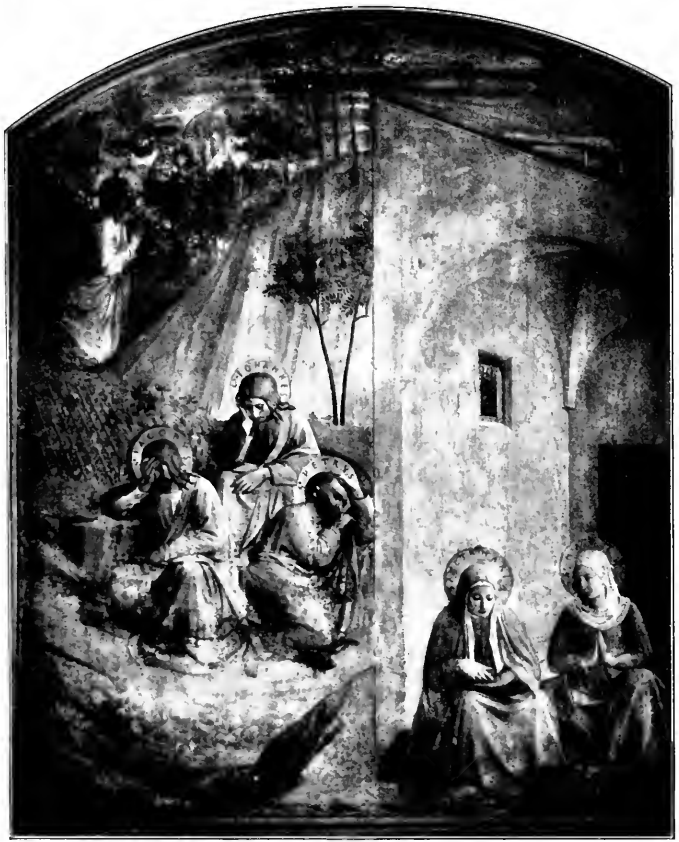
Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, S. Marco, Zelle 33 a

Fresko

Christi Versuchung und Gebet

The Temptation and Prayer of Christ (Fragment) Tentation et Prière du Christ

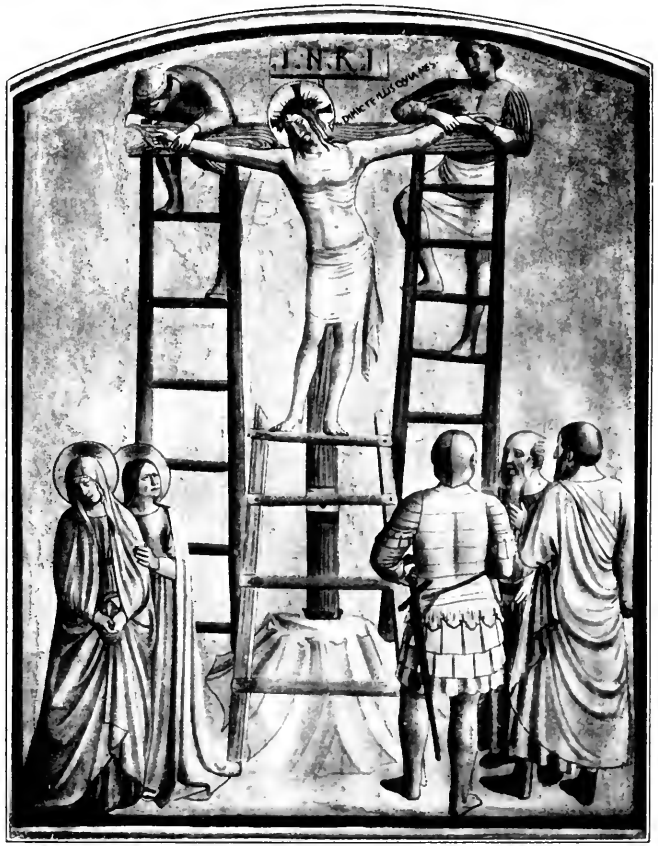


Florenz, S. Marco, 34. Zelle — Fresko, H. 1,89, B. 1,57

Christus auf dem Oelberg

Christ on the mount of olives

Le Christ sur le mont des oliviers



*36. Zelle — Fresko, H. 1,81, B. 1,44

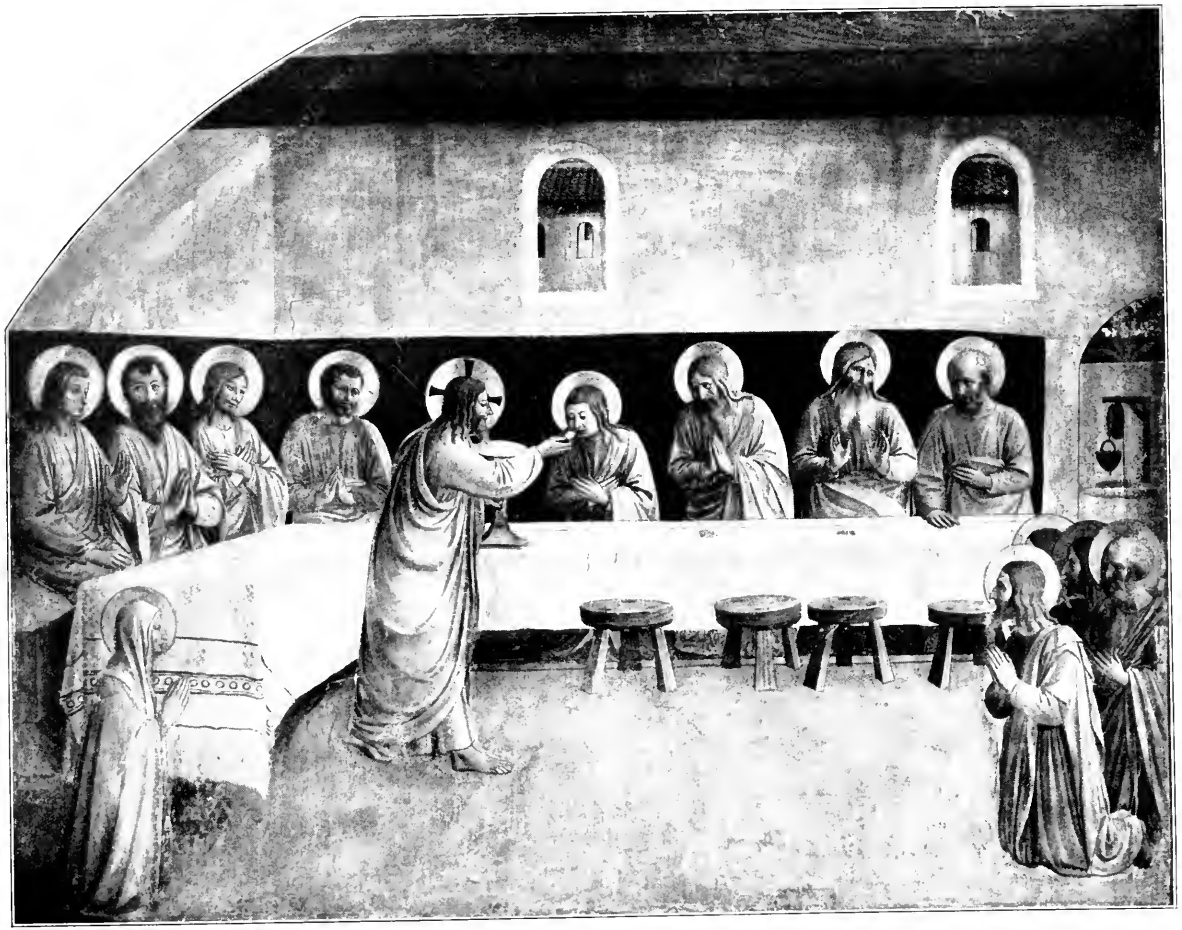
Die Kreuz-Annagelung Christi

The crucifixion of Christ

Le crucifiement du Christ

Zwischen 1437 und 1445

Nach einer Aufnahme von Fratelli Alinari, Florenz



* Florenz, S. Marco, 35. Zelle

Fresko, H. 1,96, B 2,44

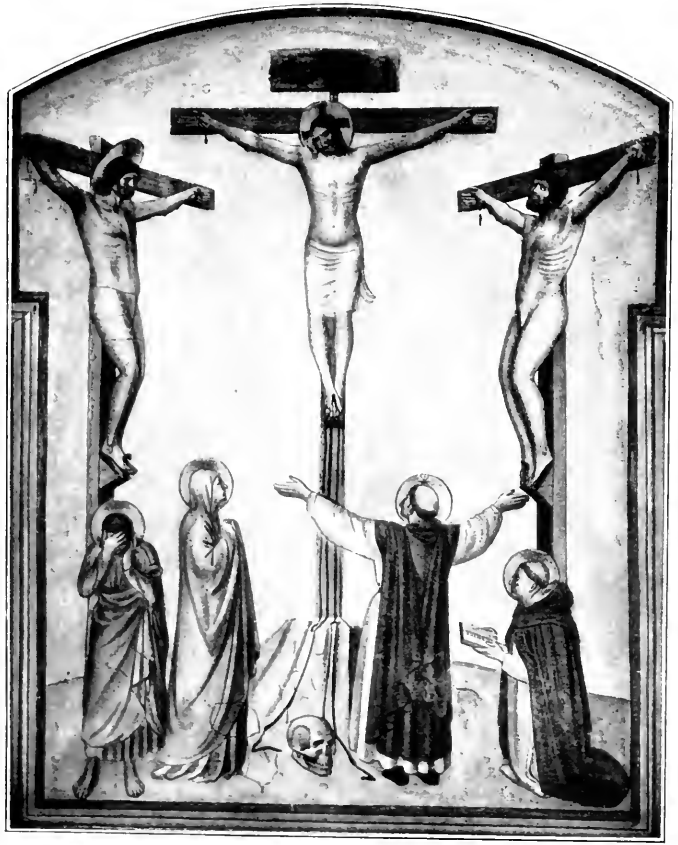
Das Abendmahl

Zwischen 1437 und 1445

The Lord's supper

La sainte Cène

Nach einer Aufnahme von Fratelli Alinari, Florenz



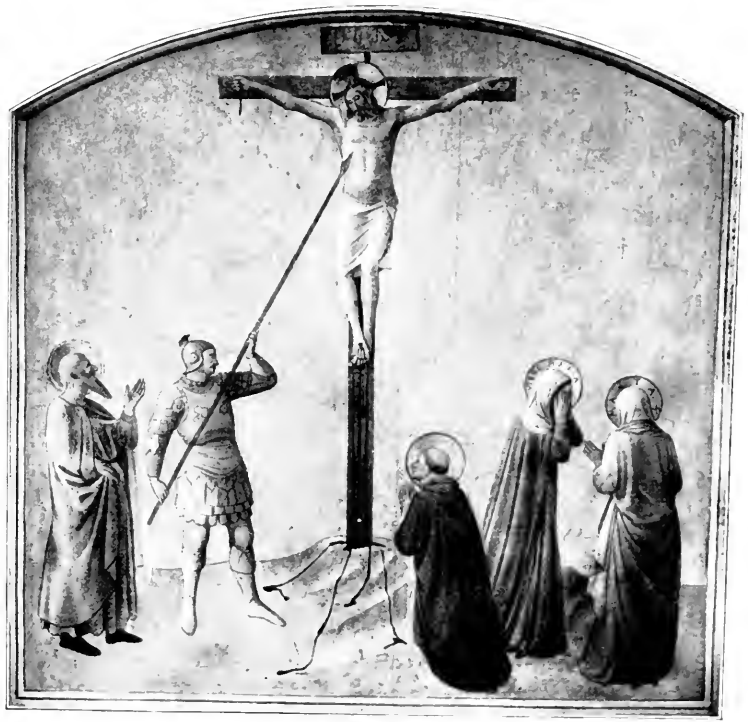
Florenz, S. Marco, 37. Zelle

Fresko, H. 2,90, B. 1,79

Die Kreuzigung Christi

Christ on the cross

Le Christ en croix



* 42. Zelle

Fresko, H. 2,03, B 2,05

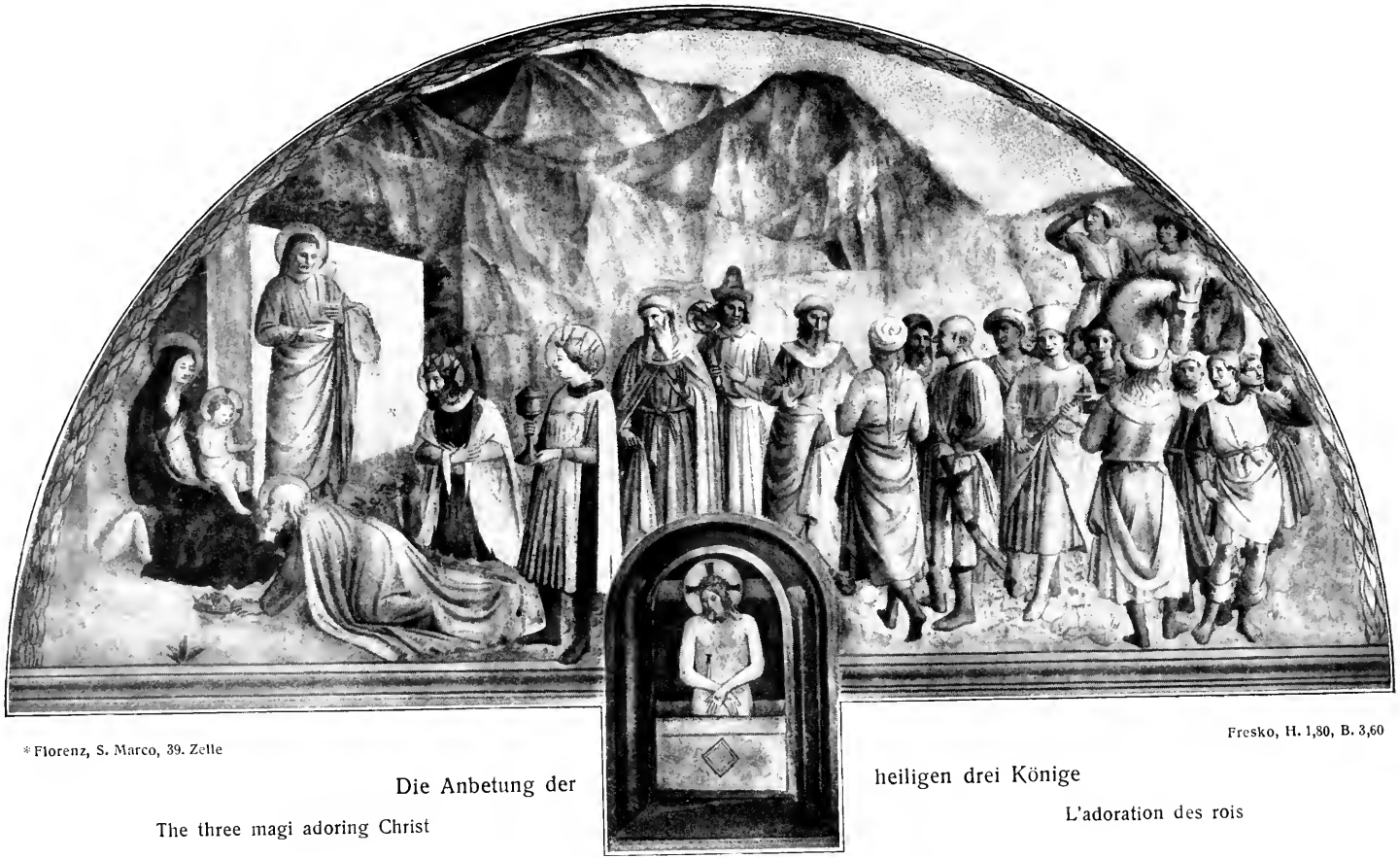
Zwischen 1437 und 1445

Longinus durchbohrt die Seite Christi

Longinus piercing the side of Christ

Longin perçant la hanche du Christ

Nach einer Aufnahme von Fratelli Alinari, Florenz



Fresko, H. 1,80, B. 3,60

* Florenz, S. Marco, 39. Zelle

Die Anbetung der heiligen drei Könige

The three magi adoring Christ

L'adoration des rois

Zwischen 1437 und 1445

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Akademie

Auf Holz, H. 2,20, B. 2,27

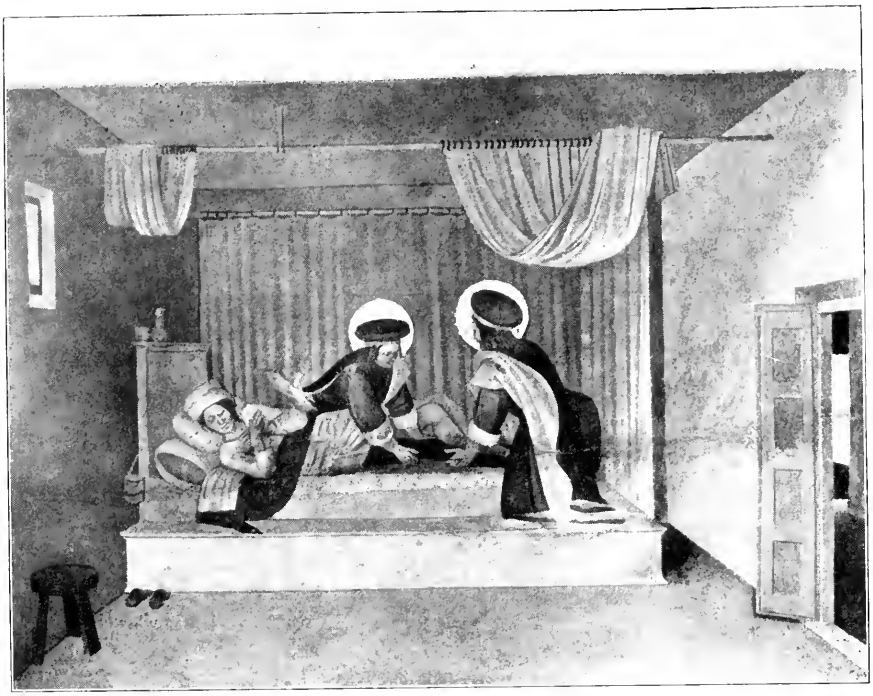
Thronende Madonna mit Heiligen und Engeln

Zwischen 1438 und 1440

Madonna with child, saints and angels

La Vierge avec l'Enfant, des saints et des anges

Nach einer Aufnahme von Fratelli Alinari, Florenz

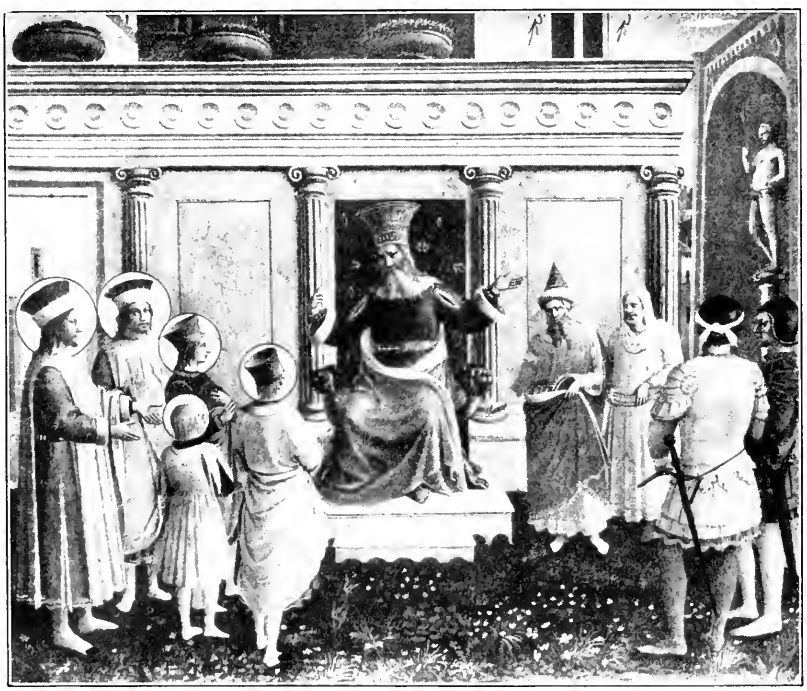


* Florenz, Akademie — Auf Holz, H. 0,37, B. 0,45

Eine wunderbare Heilung durch die Heiligen Cosmas und Damianus

A miracle of St. Cosmas and St. Damianus — Le miracle des saints Cosme et Damien

Nach einer Aufnahme von Fratelli Alinari, Florenz



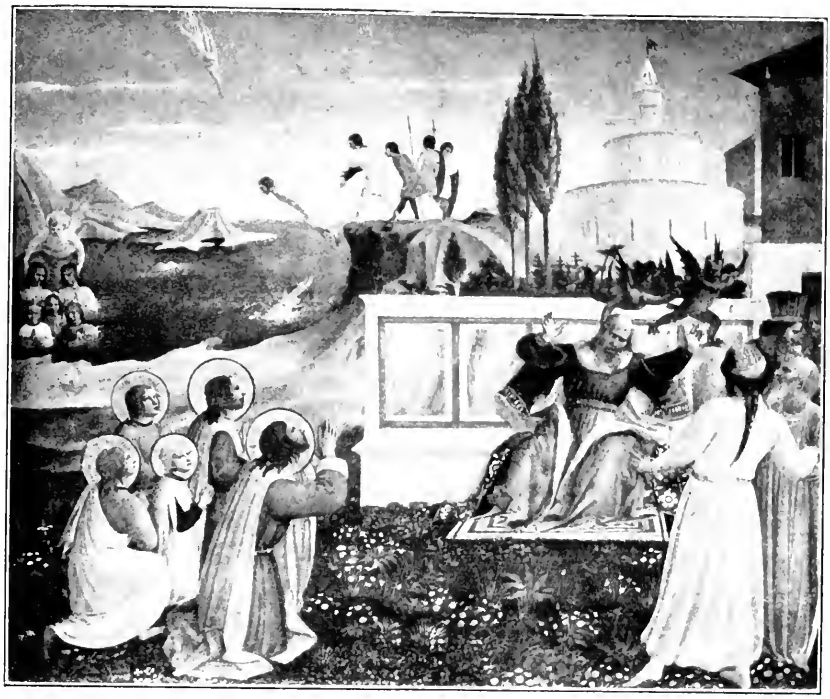
* München, Alte Pinakothek — Auf Holz, H. 0,38, B. 0,45

Die Heiligen Cosmas, Damianus und ihre Brüder vor dem Richter Lisias

St. Cosmas and St. Damianus before the judge — Saint Cosme et saint Damien devant le juge

Predellenbilder vom Altar S. 131

Nach einer Aufnahme von F. Bruckmann A.-G., München



*München, Alte Pinakothek — Auf Holz, H. 0,38, B. 0,46

Die Heiligen Cosmas, Damianus und ihre Brüder vor dem Richter und dann ins Meer gestürzt

St. Cosmas and St. Damianus cast into the sea — Saint Cosme et saint Damien tombés dans la mer

Nach einer Aufnahme von F. Bruckmann A.-G., München

*Dublin, Nationalgalerie — Auf Holz, H. 0,36, B. 0,16

Die Heiligen Cosmas, Damianus und ihre Brüder sollen verbrannt werden

Scene from the large St. Cosmas-predella — Scène de la grande prédelle de saint Cosme

Predellenbilder vom Altar S. 131

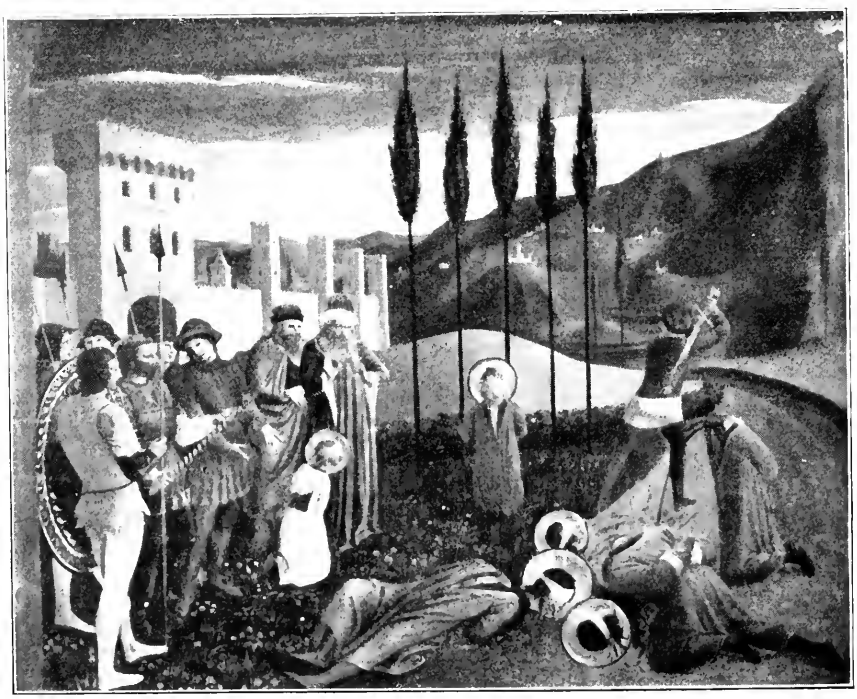
München, Alte Pinakothek — Auf Holz, H. 0,38, B. 0,46

Die Heiligen Cosmas und Damianus ans Kreuz geheftet

St. Cosmas and St. Damianus fixed to the cross

Saint Cosme et saint Damien fixés aux croix

Nach einer Aufnahme von F. Bruckmann A.-G., München



Paris, Louvre — Auf Holz, H. 0,36, B. 0,46

Der Martertod der Heiligen Cosmas, Damianus und ihrer Brüder

The martyrdom of St. Cosmas and St. Damianus

Le martyre de saint Cosme et de saint Damien

Predellenbilder vom Altar S. 131

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Florenz, Akademie

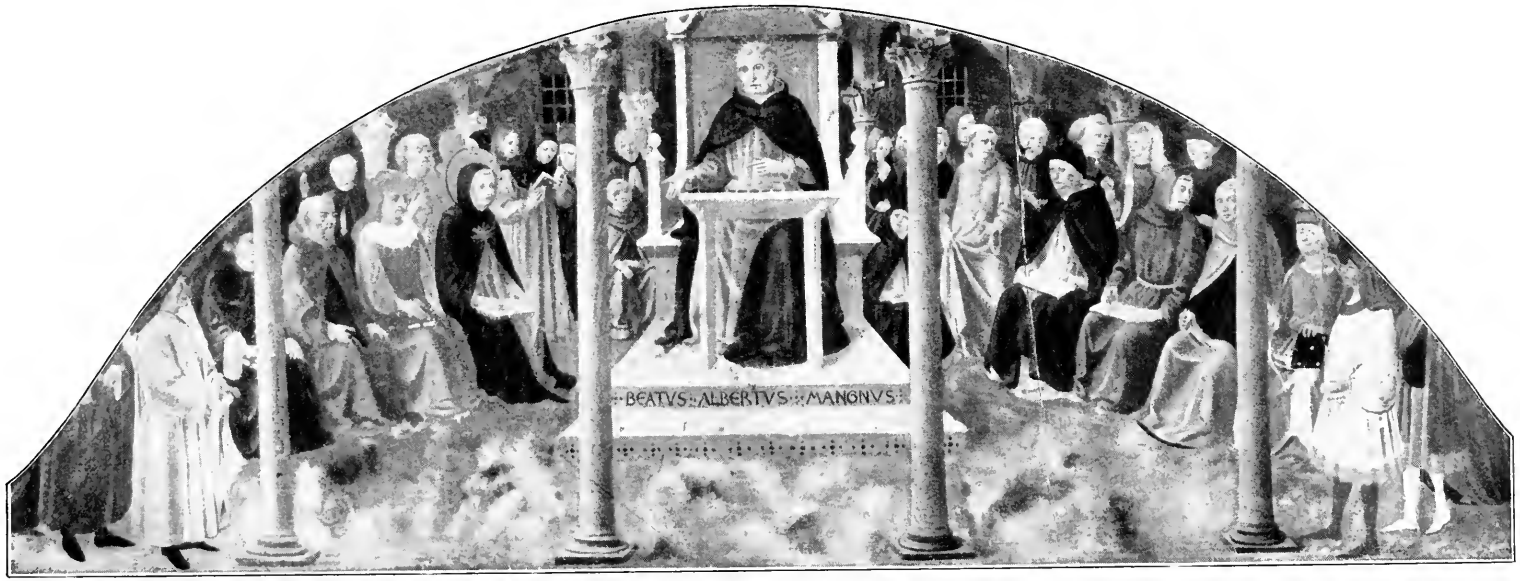
Auf Holz, H. 0,37, B. 0,45

Die Bestattung der Heiligen Cosmas, Damianus und ihrer Brüder

The entombment of St. Cosmas and St. Damianus L'ensevelissement des saints Cosme et Damien

Predellenbild vom Altar S. 131

Nach einer Aufnahme von Fratelli Alinari, Florenz



Auf Holz, H. 0,47, B. 1,48

*Florenz, Akademie

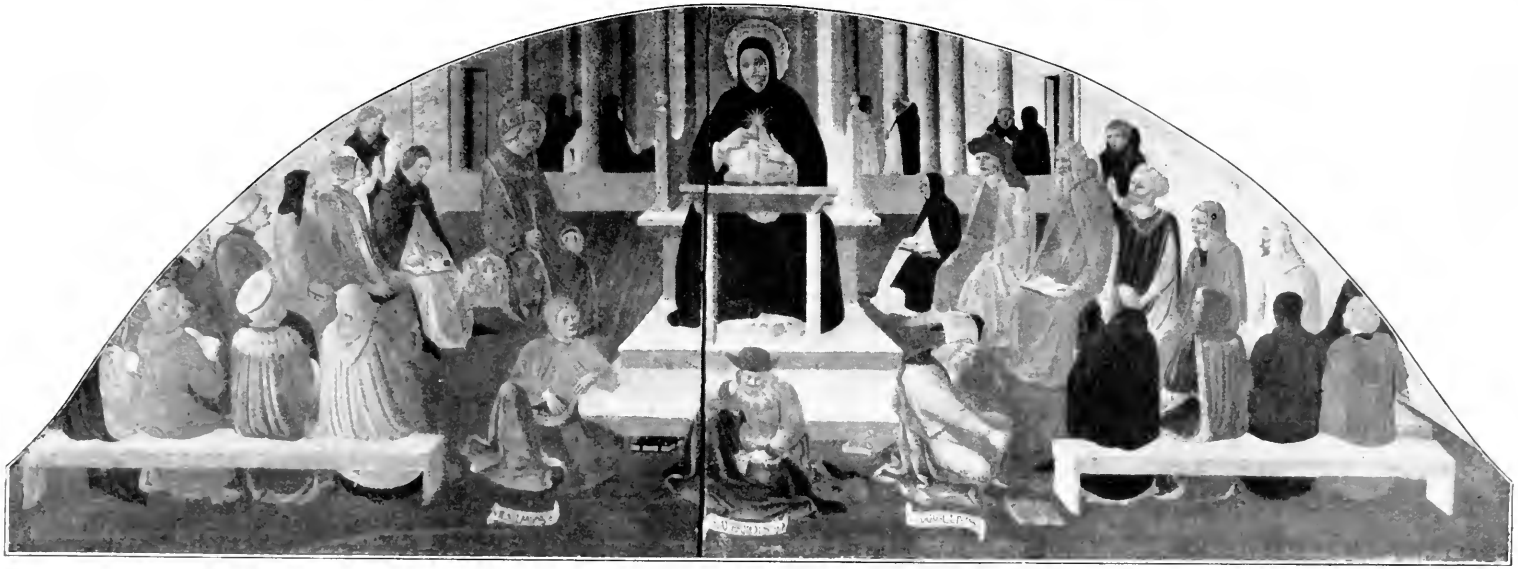
Die Schule des Albertus Magnus

Zwischen 1437 und 1445

The school of Albertus Magnus

L'école d'Albertus Magnus

Nach einer Aufnahme von Fratelli Alinari, Florenz



*Florenz, Akademie

Auf Holz, H. 0,47, B. 1,48

Die Schule des Thomas von Aquino

The school of Thomas of Aquino

Zwischen 1437 und 1445

L'école de Thomas d'Aquin

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, S. Marco

Auf Leinwand (?), H. 1,05, B. 0,67

Prozessions-Fahne mit dem Crucifixus

Flag with Christ on the cross

Gonfalon avec le Christ en croix

Florenz, S. Marco, Bibliothek — Miniatur

Zanobi Strozzi (?): Verkündigung

Annunciation — (Aus einem Chorbuch) — L'Annonciation

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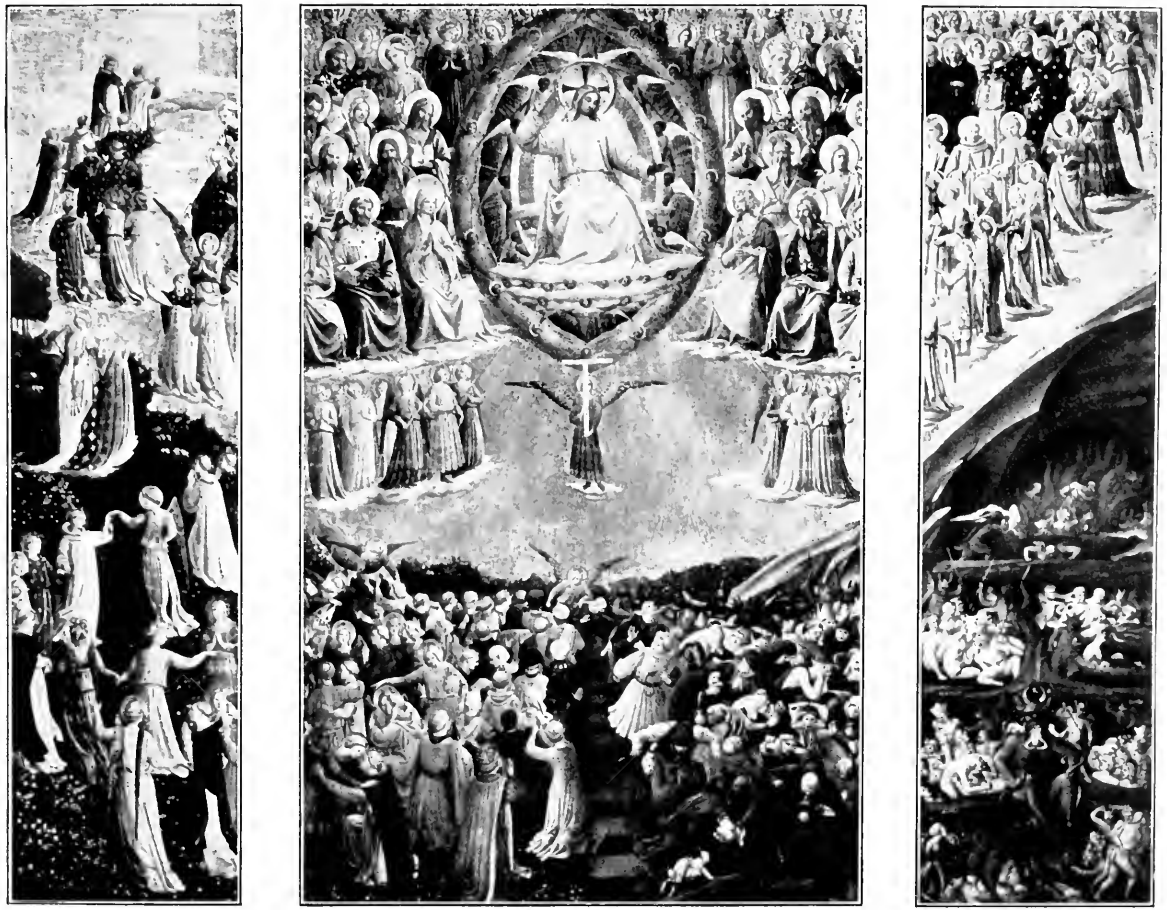
III

ROM UND ORVIETO
SOWIE DIE LETZTEN WERKE IN TOSKANA

ROME AND ORVIETO
AND THE LAST WORKS
OF TOSKANA

ROME ET ORVIETO
ET LES DERNIÈRES ŒUVRES
FAITES EN TOSCANE



* Berlin, Kaiser-Friedrich-Museum

Auf Holz, H. 1,01, B. 0,90

Das Jüngste Gericht

The last judgment — Nach 1445 — Le jugement dernier

Nach einer Aufnahme von Franz Hanfstaengl, München

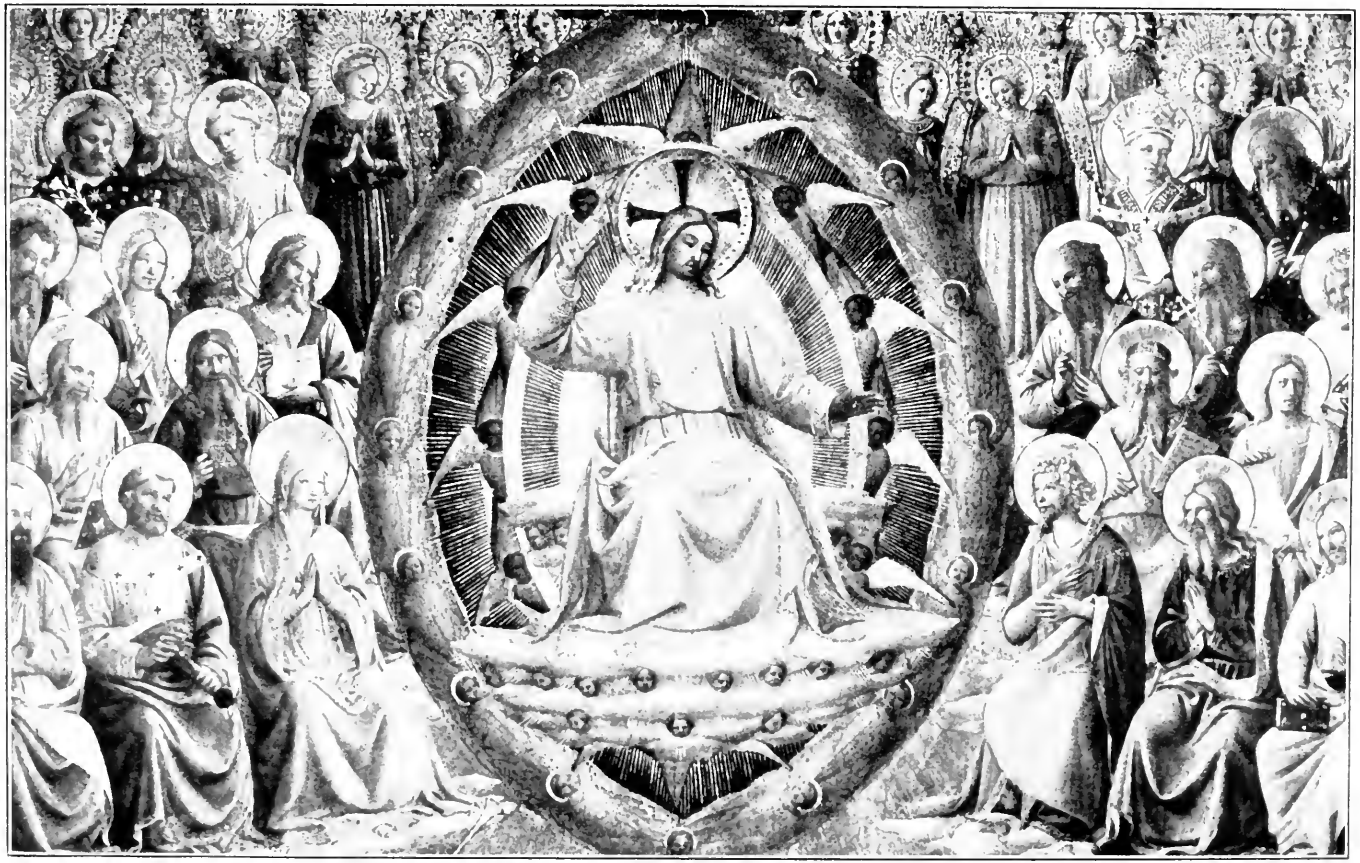
[1] Turin, Gemäldegalerie

Auf Kupfer, H. 1,16, B. 1,18

Bartholomäus Spranger: „Das Jüngste Gericht"

Bartholomew Spranger: „The last judgment" (Kopie nach dem Altar S. 140) Barthélemy Spranger: „Le jugement dernier"

(Copy from the altar on p. 140) (Copie d'après l'Autel p. 140)



* Berlin, Kaiser-Friedrich-Museum

Oberer Teil des Mittelbildes vom „Jüngsten Gericht“ (S. 140)

Upper part of the central-picture of the „Last judgment“ Partie supérieure du tableau central du „Jugement dernier“

Nach einer Aufnahme von Franz Hanfstaengl, München

* Berlin, Kaiser-Friedrich-Museum

Unterer Teil des Mittelbildes vom „Jüngsten Gericht“ (S. 140)

Lower part of the central-picture of the „Last judgment“ Partie en bas du tableau central du „Jugement dernier“

Nach einer Aufnahme von Franz Hanfstaengl, München

*Berlin, Kaiser-Friedrich-Museum

Oberer Teil des linken Seitenbildes vom „Jüngsten Gericht" (S. 140)

Upper part of the left side-picture of the „Last judgment"

Partie supérieure du tableau à gauche du „Jugement dernier"

Nach einer Aufnahme von Franz Hanfstaengl, München

Berlin, Kaiser-Friedrich-Museum

Unterer Teil des linken Seitenbildes vom „Jüngsten Gericht“ (S. 140)

Lower part of the left side-picture of the „Last judgment“

Partie en bas du tableau à gauche du „Jugement dernier“

Nach einer Aufnahme von Franz Hanfstaengl, München

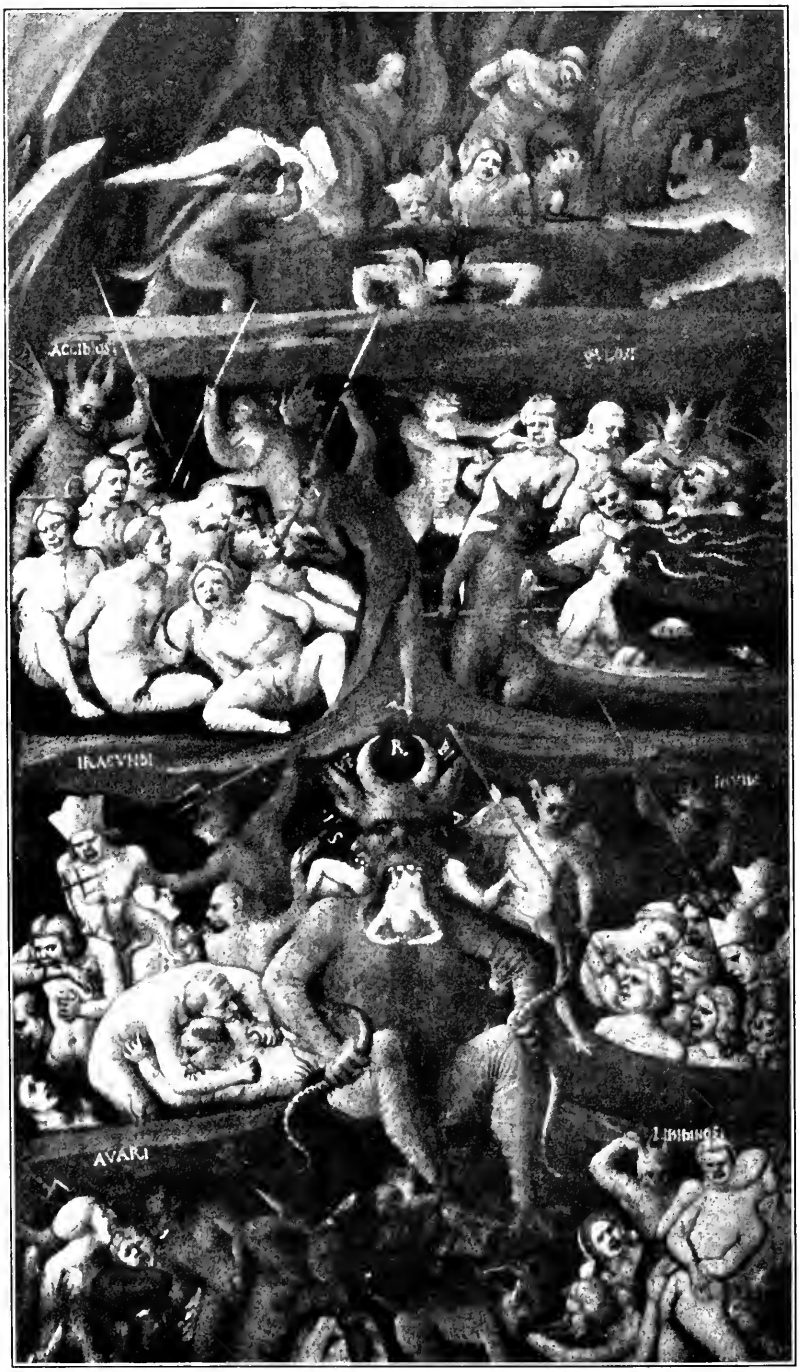
*Berlin, Kaiser-Friedrich-Museum

Oberer Teil des rechten Seitenbildes vom „Jüngsten Gericht“ (S. 140)

Upper part of the right side-picture of the „Last judgment“

Partie supérieure du tableau à droite du „Jugement dernier“

Nach einer Aufnahme von Franz Hanfstaengl, München



Berlin, Kaiser-Friedrich-Museum

Unterer Teil des rechten Seitenbildes vom „Jüngsten Gericht“ (S. 140)

Lower part of the right side-picture of the „Last judgement“

Partie en bas du tableau à droite du „Jugement dernier“

Nach einer Aufnahme von Franz Hanfstaengl, München

*Berlin, Kaiser-Friedrich-Museum

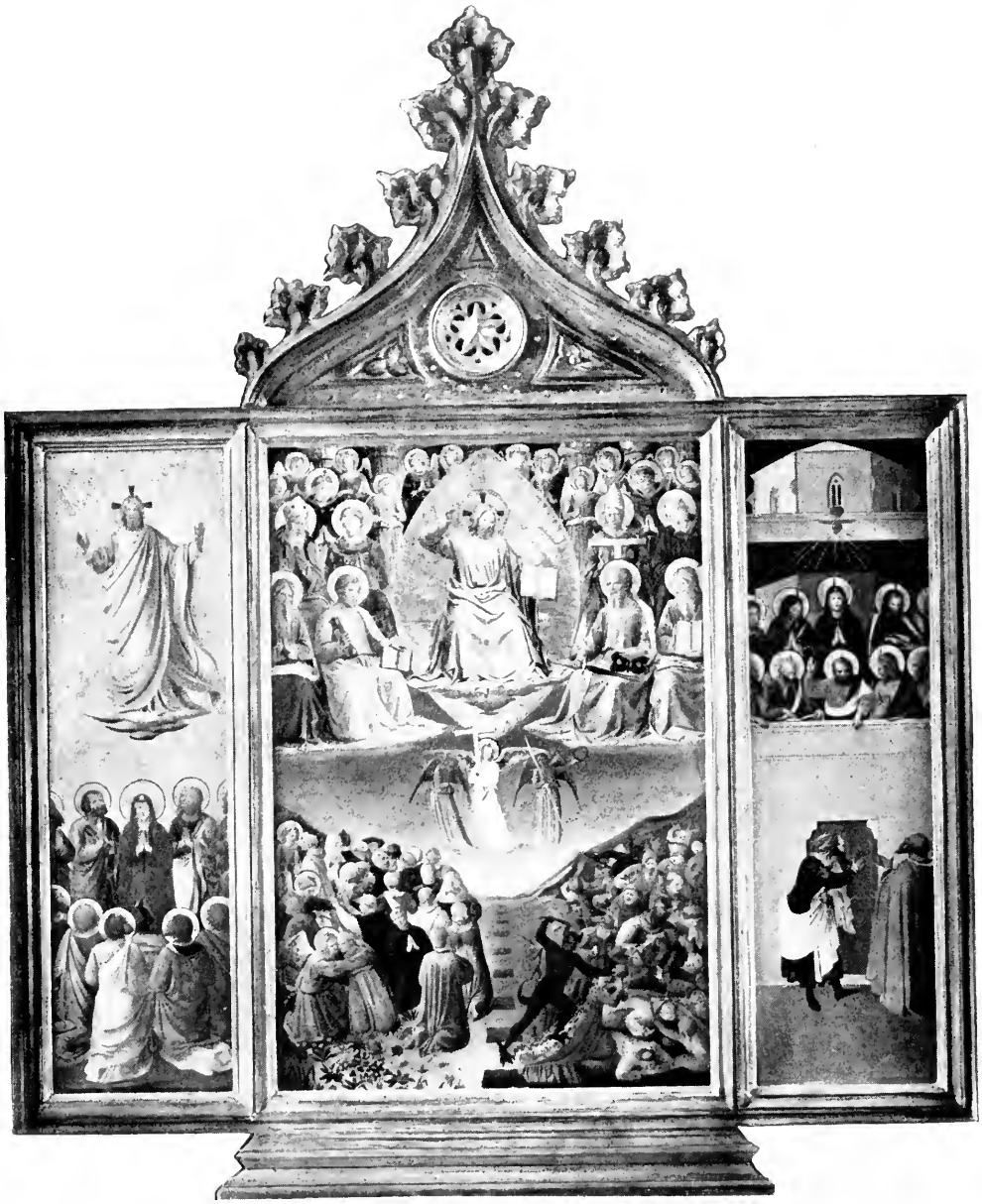
Auf Holz, H. 1,61, B. jedes Flügels 0,27

Seitenbilder des „Jüngsten Gerichts“ (S. 140)

The last judgment: side-pictures

Le jugement dernier: tableaux de côté

Nach einer Aufnahme von Franz Hanfstaengl, München



* Rom, Galerie Corsini

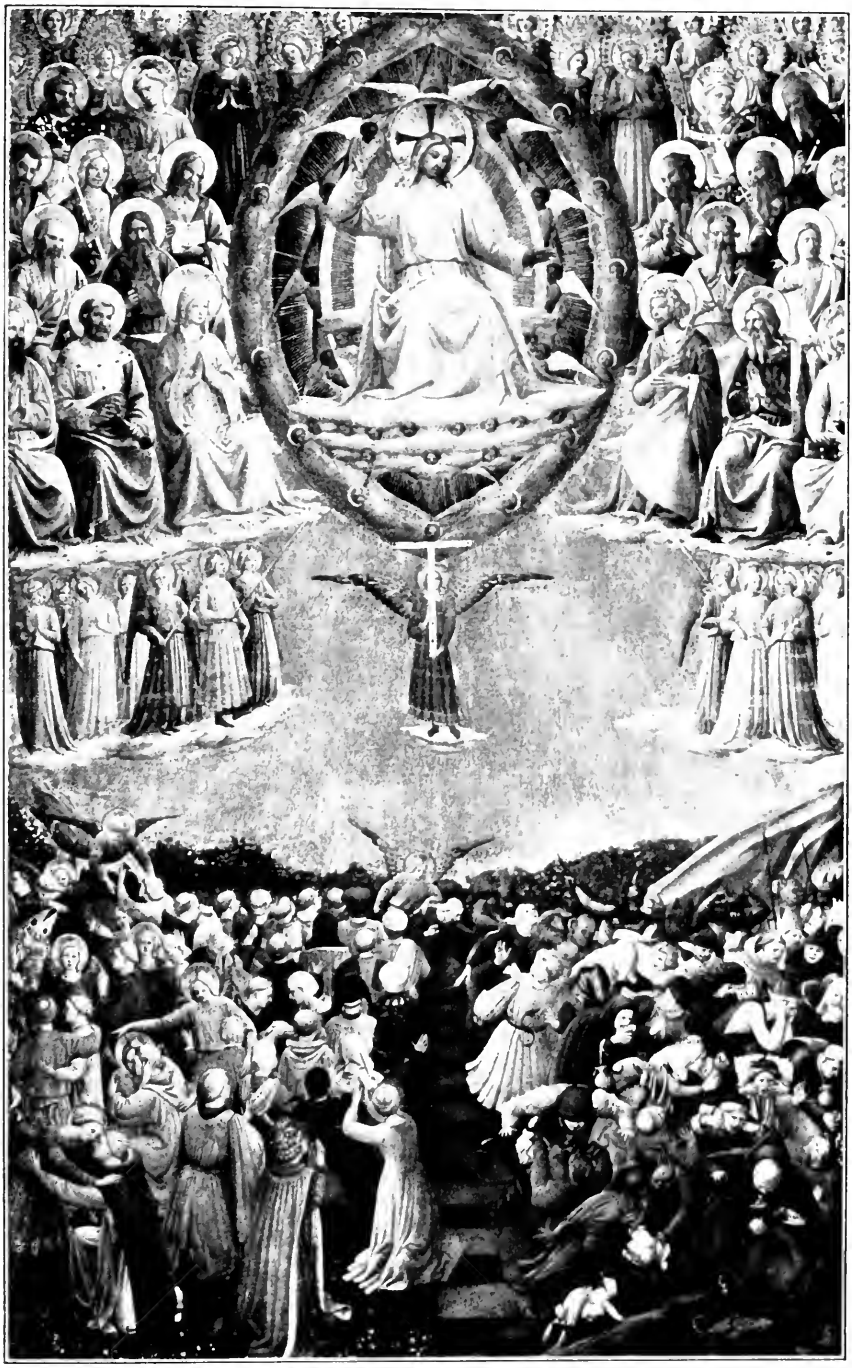
Auf Holz, H. 0,54, B. 0,74

Triptychon mit dem „Jüngsten Gericht“ (Mitte), der „Himmelfahrt Christi“ (links) und der „Herabkunft des Heiligen Geistes“ (rechts)

Triptych with the „Last judgment“ (central part), the „Ascension“ (on the left) and the „Descent of the Holy Ghost“ (on the right)

Triptyque avec le „Jugement dernier“ (Partie centrale), „L'Ascension“ (à gauche) et la „Descente du Saint Esprit“ (à droite)

Nach einer Aufnahme von Fratelli Alinari, Florenz



Berlin, Kaiser-Friedrich-Museum

Mittelbild vom „Jüngsten Gericht" (S. 140)

The last judgment: central picture — Le jugement dernier: tableau central

Nach einer Aufnahme von Franz Hanfstaengl, München

Rom, Galerie Corsini

Das Jüngste Gericht. Mittelstück des Triptychons (S. 149)

The last judgment
Central part of the picture on p. 149

Le jugement dernier
Partie centrale du triptyque de p. 149

Nach einer Aufnahme von Fratelli Alinari, Florenz

Orvieto, Dom, Madonnenkapelle — Fresko

Christus als Weltenrichter

Christ as judge of the world — 1447 — Le Christ juge du monde

Nach einer Aufnahme von D. Anderson, Rom

* Orvieto, Dom — Fresko

Chor der Propheten

The choir of the prophets — 1447 — Le chœur des prophètes

Nach einer Aufnahme von D. Anderson, Rom

Orvieto, Dom

Fresko

Obere Hälfte vom „Chor der Propheten" auf S. 153

Detail of the „Choir of the prophets" on p. 153

Détail du „Chœur des prophètes" de p. 153

Nach einer Aufnahme von D. Anderson, Rom

* Orvieto, Dom

Fresko

Untere Hälfte vom „Chor der Propheten“ auf S. 153

Detail of the „Choir of the prophets“ on p. 153

Détail du „Chœur des prophètes“ de p. 153

Nach einer Aufnahme von D. Anderson, Rom

Orvieto, Dom

Fresko

Christus als Weltenrichter

(Ausschnitt von S. 152)

Christ as judge of the world
(Detail)

Le Christ juge du monde
(Détail)

Nach einer Aufnahme von D. Anderson, Rom

Altenburg, Grossh. Museum

Auf Holz, H. 0,39, B. jeder Tafel 0,14

Drei Heilige des Dominikaner-Ordens (?)

Three saints of the order of St. Dominic

Trois saints de l'ordre de saint Dominique

Florenz, Akademie

Auf Holz, H. 1,71, B. 1,72

Thronende Madonna mit sechs Heiligen und Engeln

Madonna and child, six saints and angels

La Vierge avec l'Enfant, six saints et des anges

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Berlin, Kaiser-Friedrich-Museum — Auf Holz, H. 0,26, B. 0,31

Die Heiligen Dominikus und Franziskus

St. Dominic and St. Francis — Saint Dominique et saint François

Berlin, Kaiser-Friedrich-Museum — Auf Holz, H. 0,26, B. 0,31

Die Verklärung des heiligen Franziskus

The transfiguration of St. Francis — La transfiguration de saint François

Nach einer Aufnahme von Franz Hanfstaengl, München

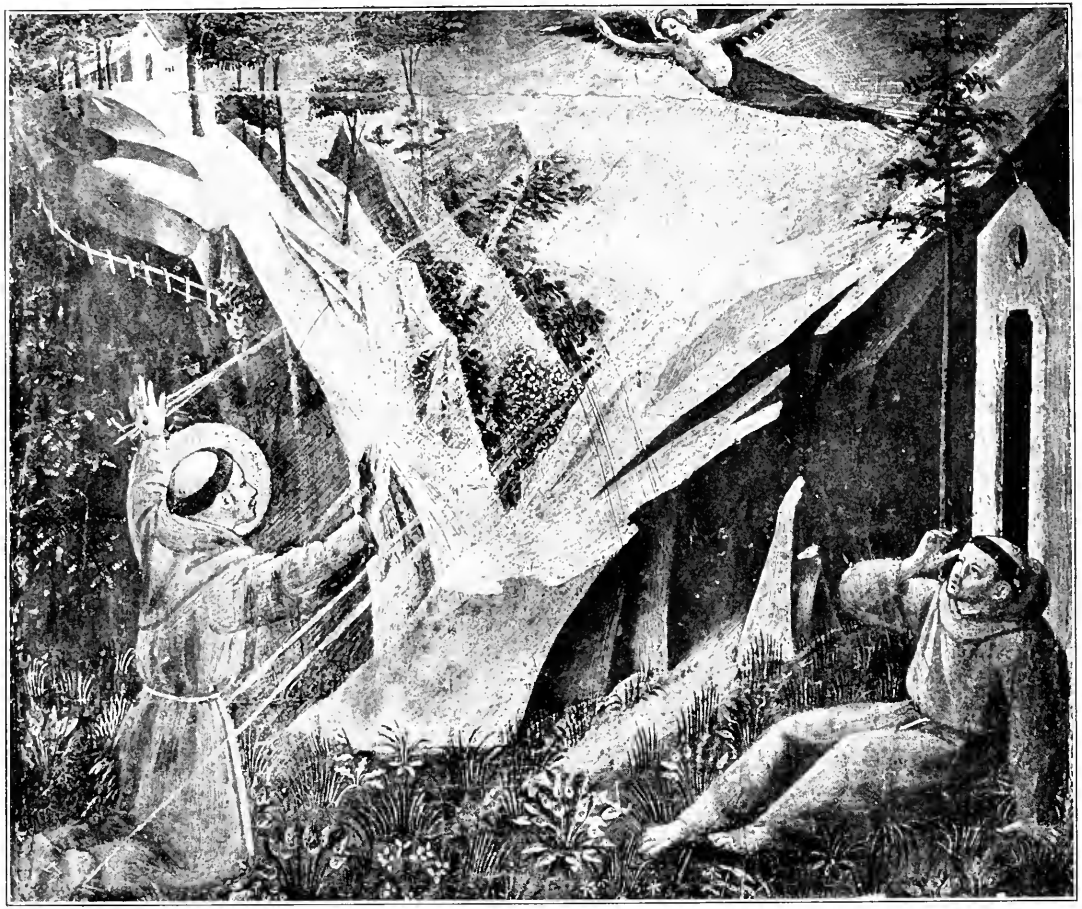
* Altenburg, Grossh. Museum

Auf Holz, H. 0,27, B. 0,31

Die Feuerprobe des heiligen Franziskus vor dem Sultan

The fire-ordeal of St. Francis before the sultan

L'épreuve du feu de saint François devant le sultan



*Rom, Vatikan, Gemäldegalerie

Auf Holz, H. 0,26, B. 0,30

Der Heilige Franziskus empfängt die Stigmata

St. Francis receives the stigmata

Saint François reçoit les stigmates

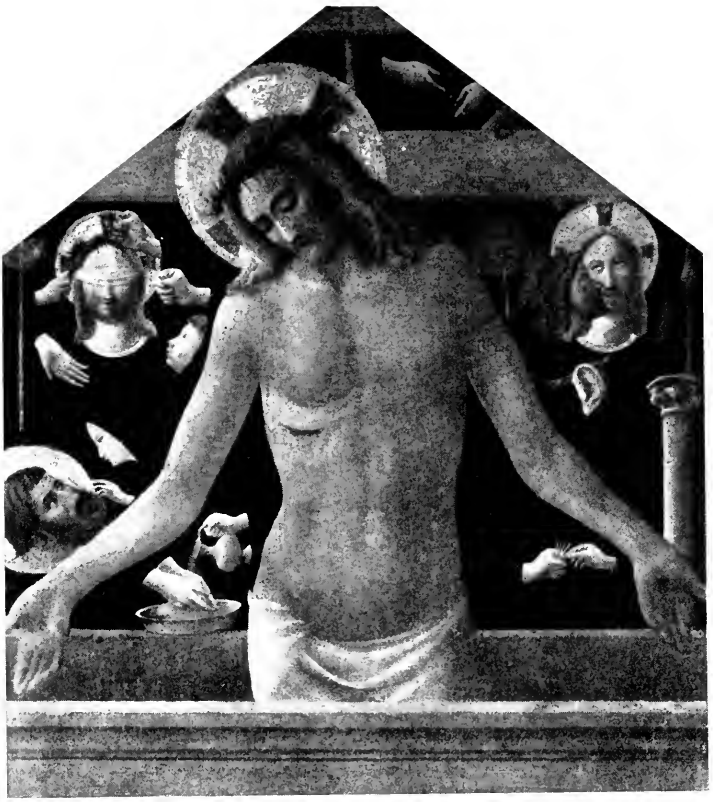
* Berlin, Kaiser-Friedrich-Museum

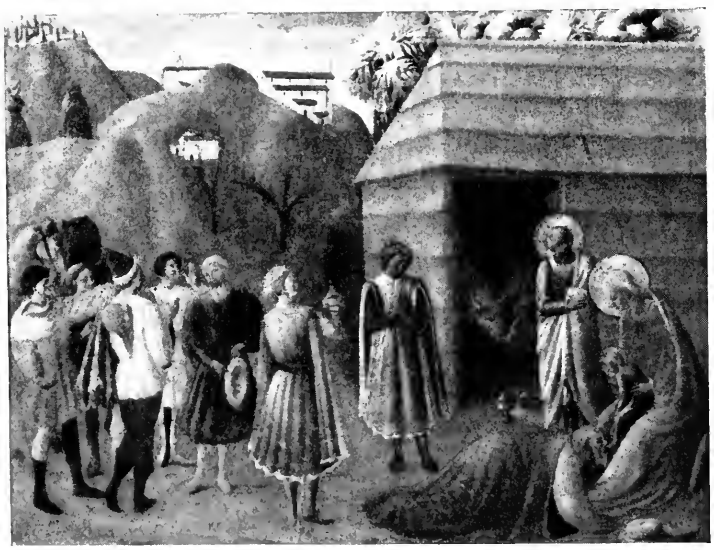
Auf Holz, H. 0,29, B. 0,703

Totenklage um den heiligen Franziskus

Lamentation over St. Francis

Lamentation à l'occassion de la mort de saint François





*Florenz, Akademie

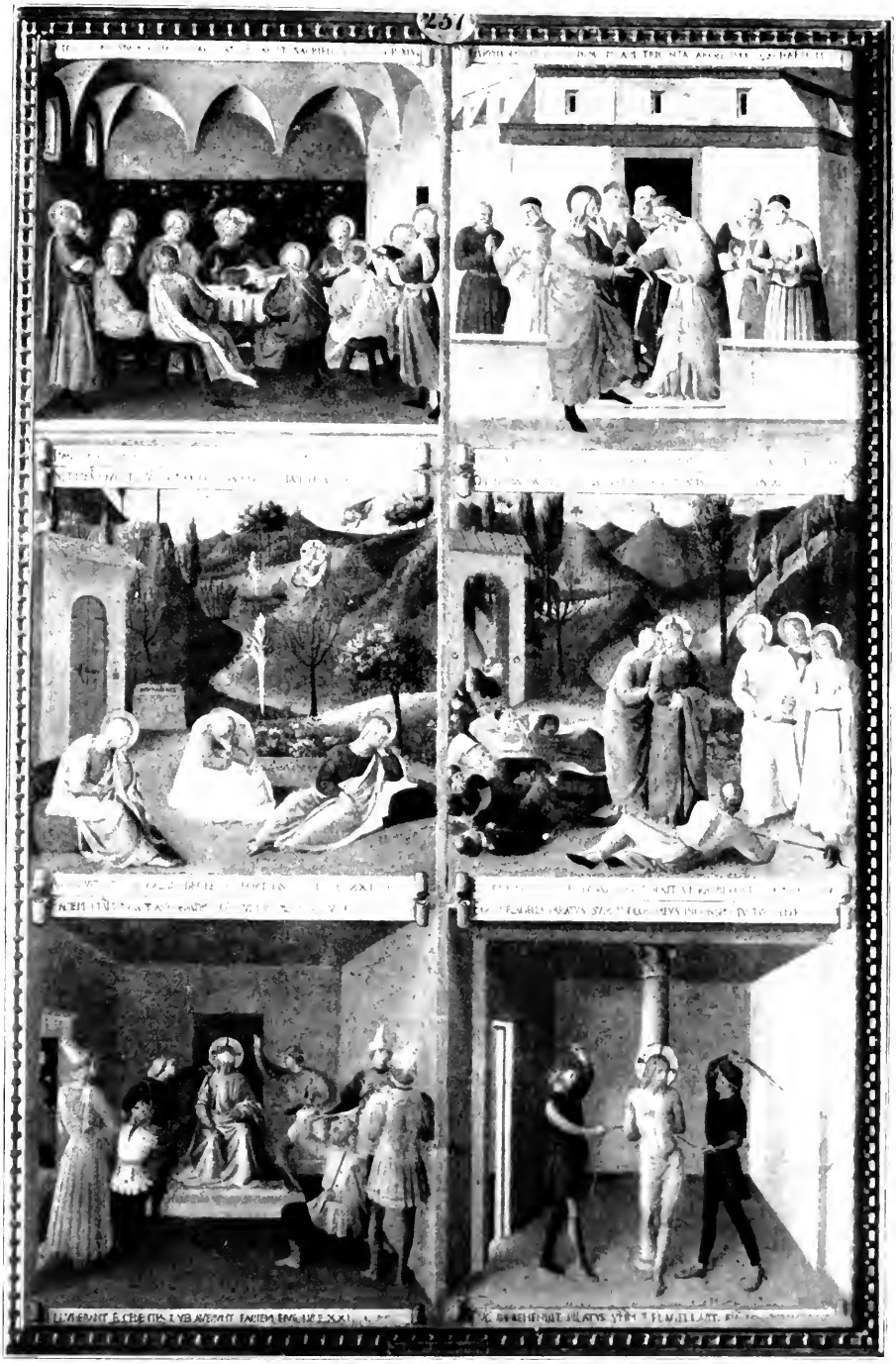
Auf Holz, H. 0,87, B. 0,45

Pietà und Anbetung der Könige

The adoration of the magi
Above: Pietà

L'adoration des rois
En haut: La Pietà

Nach einer Aufnahme von Fratelli Alinari, Florenz



Florenz, Akademie

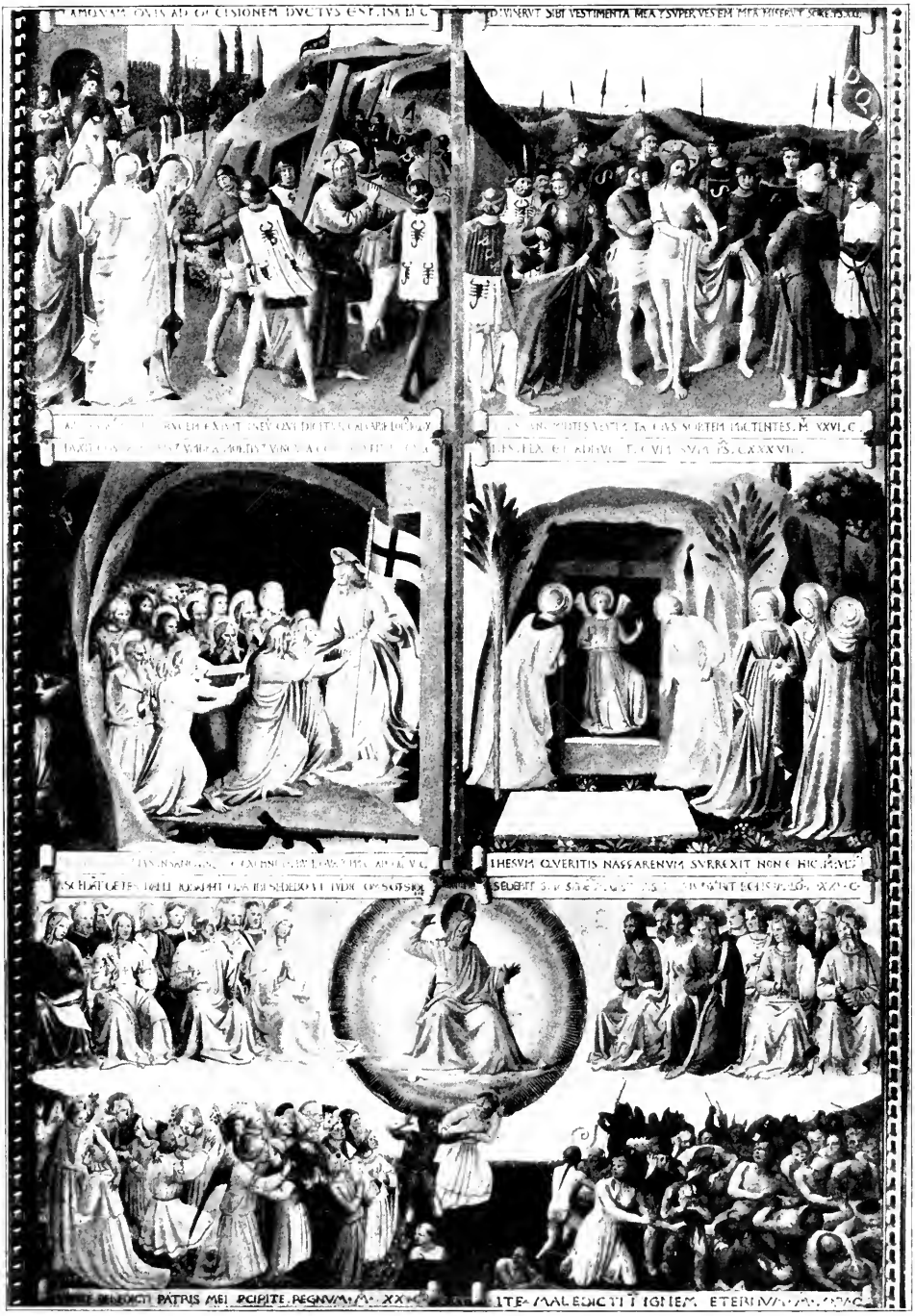
Auf Holz, H. 1,18, B. 0,75

Szenen aus dem Leben Christi. Gesamtansicht vom rechten Flügel des zweiten Schranks

Scenes from the life of Christ
Example of the arrangement
of the paintings

Scènes de la vie du Christ
Exemple de l'arrangement
des tableaux

Nach einer Aufnahme von Giacomo Brogi, Florenz



Florenz, Akademie

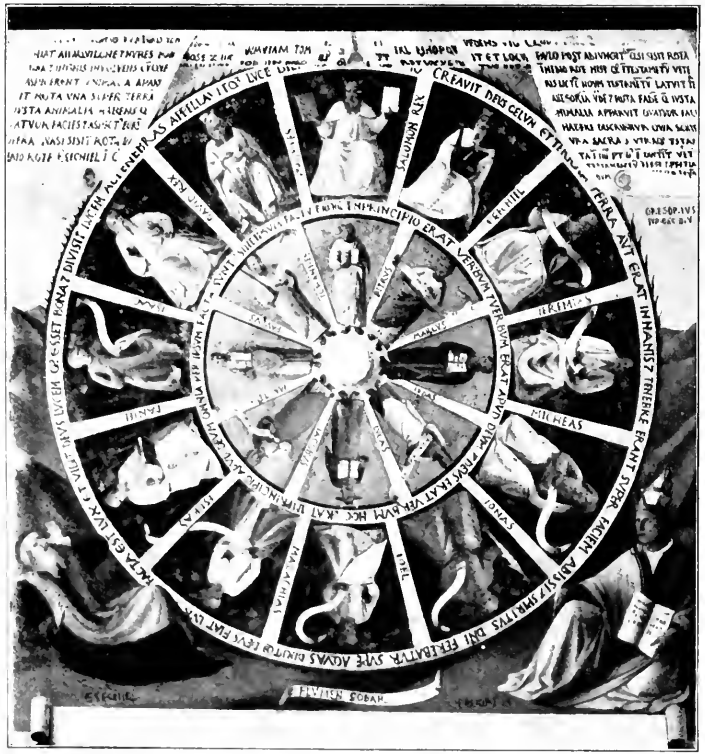
Auf Holz, H. 1,18, B. 0,75

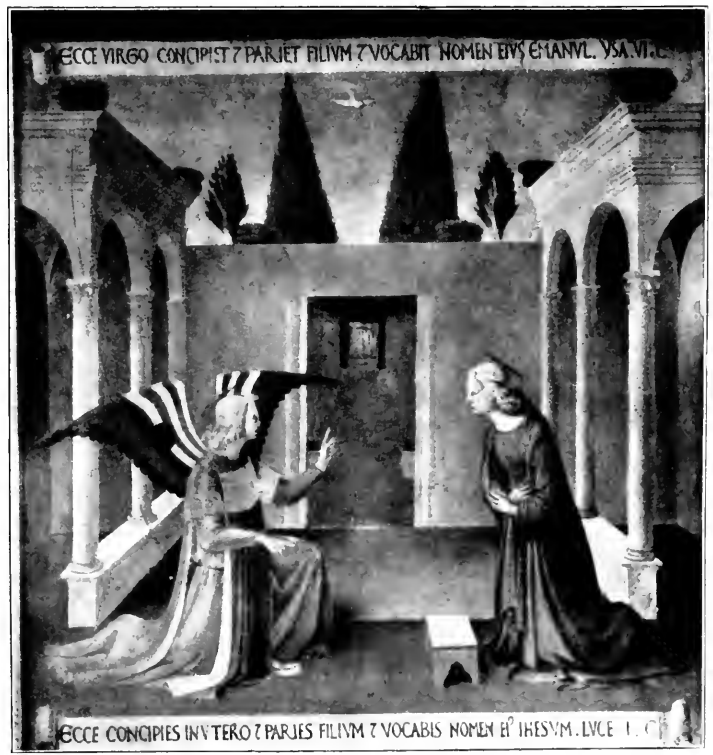
Szenen aus dem Leben Christi. Gesamtansicht vom linken Flügel des dritten Schranks

Scenes from the life of Christ
Example of the arrangement of the paintings

Scènes de la vie du Christ
Exemple de l'arrangement des tableaux

Nach einer Aufnahme von Fratelli Alinari, Florenz





* Florenz, Akademie

Das symbolische Rad

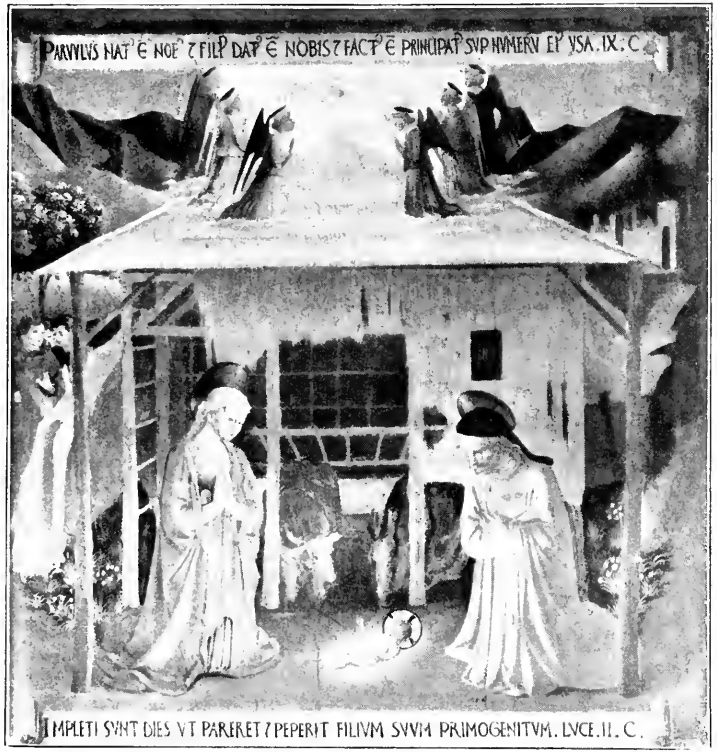
Die Verkündigung

Szenen aus dem Leben Christi, 1 und 2

A symbolic wheel — La roue symbolique — The annunciation — L'annonciation

Scenes from the life of Christ, 1 and 2 — Scènes de la vie du Christ, 1 et 2

Nach einer Aufnahme von Fratelli Alinari, Florenz



* Florenz, Akademie

Die Geburt Christi — Die Beschneidung

Szenen aus dem Leben Christi, 3 und 4

The nativity of Christ — La nativité du Christ — The circumcision — La circoncision

Scenes from the life of Christ, 3 and 4 — Scènes de la vie du Christ 3 et 4

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Akademie

Die Anbetung der heiligen drei Könige

Die Darbringung im Tempel

Szenen aus dem Leben Christi, 5 und 6

The three magi adoring Christ — L'adoration des rois — The presentation in the temple — La présentation au temple

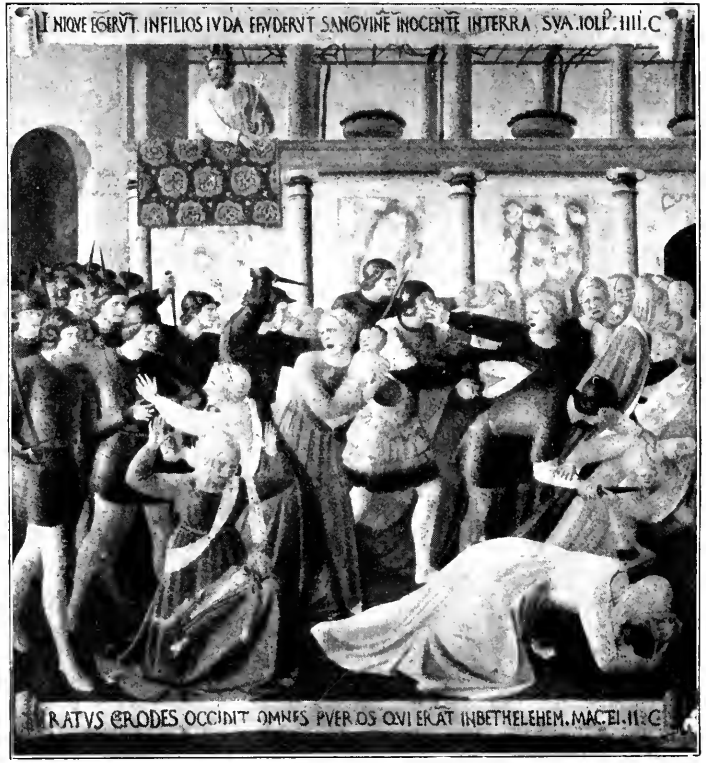
Scenes from the life of Christ, 5 and 6 — Scènes de la vie du Christ, 5 et 6

Nach einer Aufnahme von Fratelli Alinari, Florenz

[1] Florenz, Akademie

Die Flucht nach Aegypten

The flight into Egypt — La fuite en Égypte



Der Kindermord zu Bethlehem

Szenen aus dem Leben Christi, 7 und 8

The massacre of the innocents — Le massacre des innocents

Scenes from the life of Christ, 7 and 8 — Scènes de la vie du Christ, 7 et 8

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Akademie

Jesus unter den Schriftgelehrten

The Infant-Christ in the temple — L'enfant-Jésus au temple

Die Hochzeit zu Kana

The wedding of Cana — La noce de Cana

Szenen aus dem Leben Christi, 9 und 10

Scenes from the life of Christ, 9 and 10

Scènes de la vie du Christ, 9 et 10

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Akademie

Die Taufe Christi

The baptism of Christ

Le baptême du Christ

Die Verklärung

The transfiguration

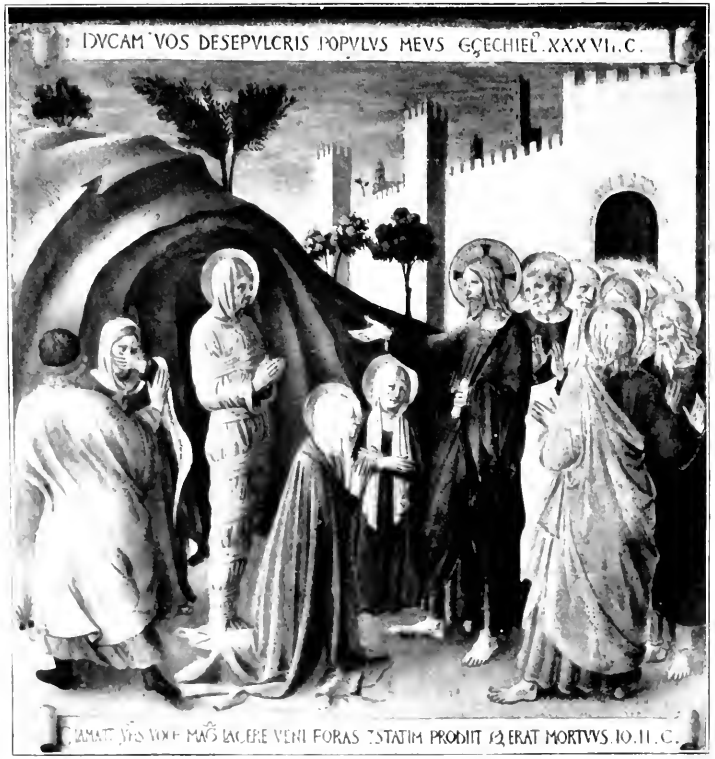
La transfiguration

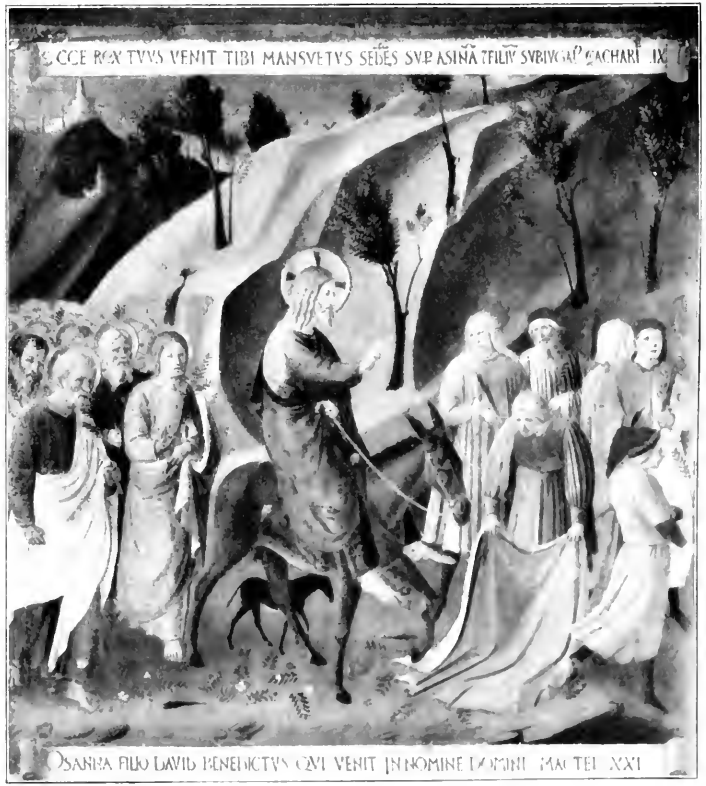
Szenen aus dem Leben Christi, 11 und 12

Scenes from the life of Christ, 11 and 12

Scènes de la vie du Christ, 11 et 12

Nach einer Aufnahme von Fratelli Alinari, Florenz





* Florenz, Akademie

Die Auferweckung des Lazarus — Der Einzug Christi in Jerusalem

Szenen aus dem Leben Christi, 13 und 14

The rising of Lazarus — La résurrection de Lazare — Christ entering Jerusalem — Le Christ entrant à Jérusalem

Scenes from the life of Christ, 13 and 14 — Scènes de la vie du Christ, 13 et 14

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Akademie

Das Abendmahl — Judas verkauft den Herrn

Szenen aus dem Leben Christi, 15 und 16

The Lord's supper — La sainte Cène — Judas selling the Lord — Judas vendant le Seigneur

Scenes from the life of Christ, 15 and 16 — Scènes de la vie du Christ, 15 et 16

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Akademie

Die Fusswaschung der Apostel

Christ washes the feet of the apostles — Le lavement des pieds

Szenen aus dem Leben Christi, 17 und 18

Scenes from the life of Christ, 17 and 18

Die Entsendung der Apostel

The apostles being despatched — L'envoi des apôtres

Scènes de la vie du Christ, 17 et 18

Nach einer Aufnahme von Fratelli Alinari, Florenz*

* Florenz, Akademie

Christus am Oelberg

Der Kuss des Judas

Szenen aus dem Leben Christi, 19 und 20

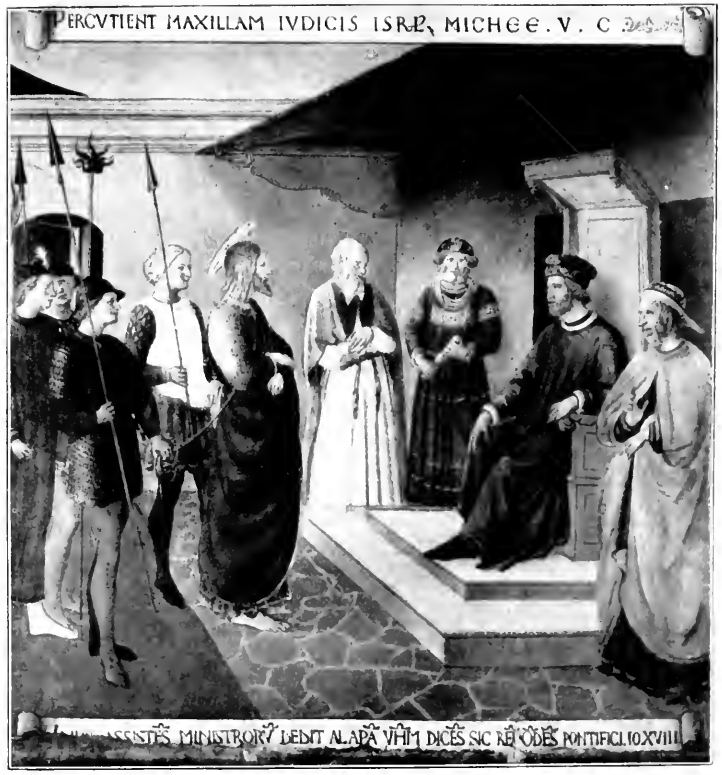
Christ on the mount of olives — Le Christ sur le mont des oliviers — The betrayal of Judas — Le baiser de Judas

Scenes from the life of Christ, 19 and 20 — Scènes de la vie du Christ, 19 et 20

Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, Akademie

Die Gefangennahme Christi



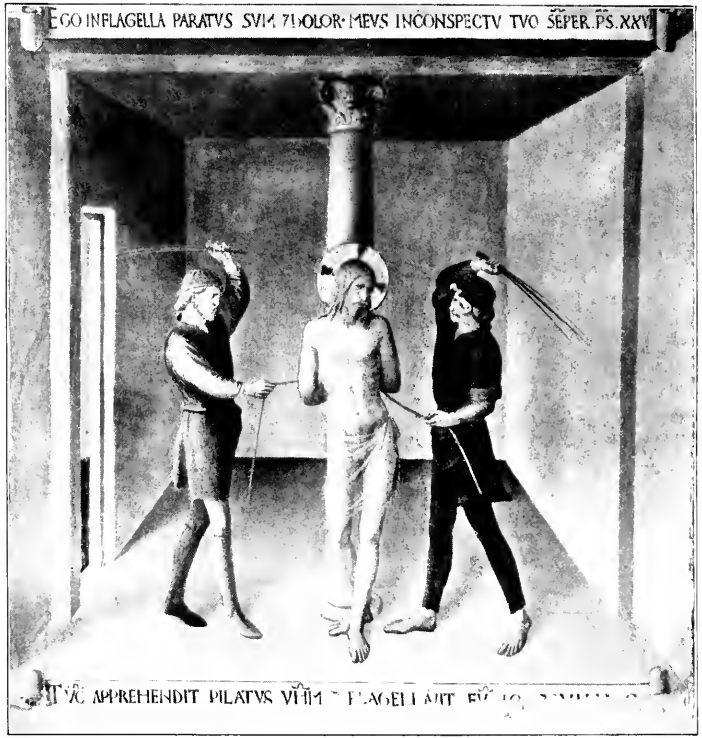
Christus vor Kaiphas

Szenen aus dem Leben Christi, 21 und 22

Christ taken prisoner — L'arrestation du Christ — Christ before Caiaphas — Le Christ devant Caïphe

Scenes from the life of Christ, 21 and 22 — Scènes de la vie du Christ, 21 et 22

Nach einer Aufnahme von Fratelli Alinari, Florenz



*Florenz, Akademie

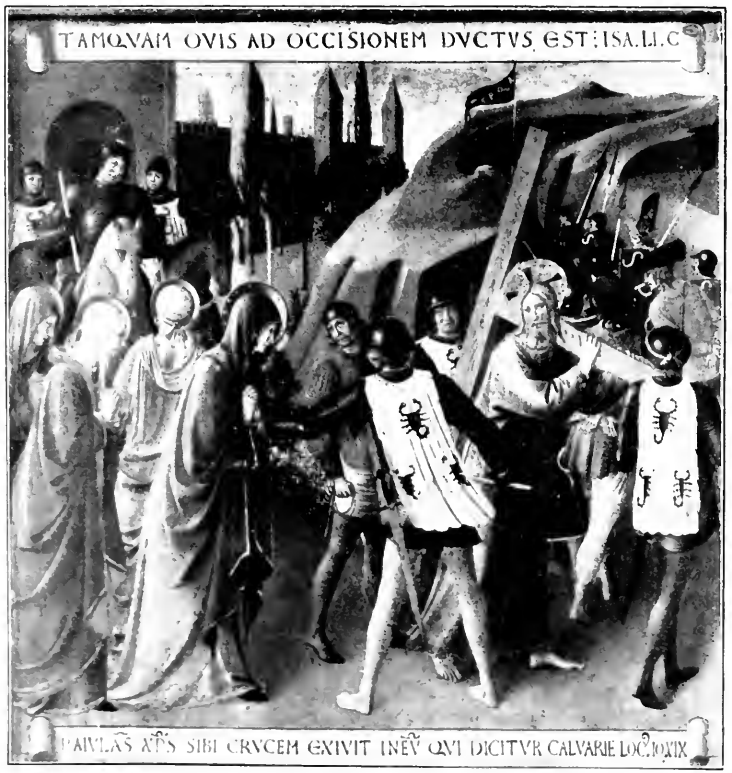
Die Verspottung Christi — Die Geisselung

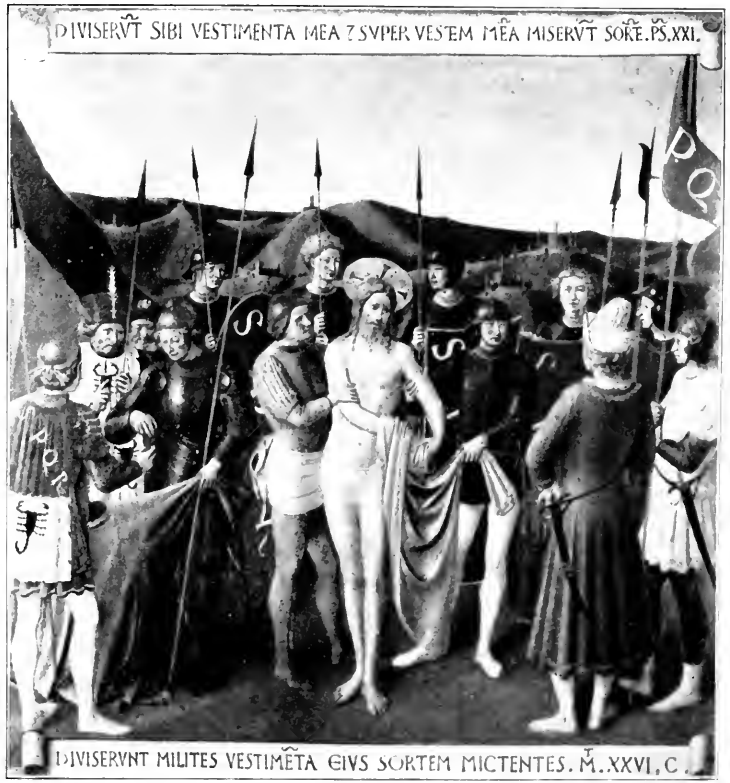
Szenen aus dem Leben Christi, 23 und 24

The derision of Christ — Le Christ tourné en dérision — The flagellation — La flagellation

Scenes from the life of Christ, 23 and 24 — Scènes de la vie du Christ, 23 et 24

Nach einer Aufnahme von Fratelli Alinari, Florenz





Florenz, Akademie

Die Kreuztragung

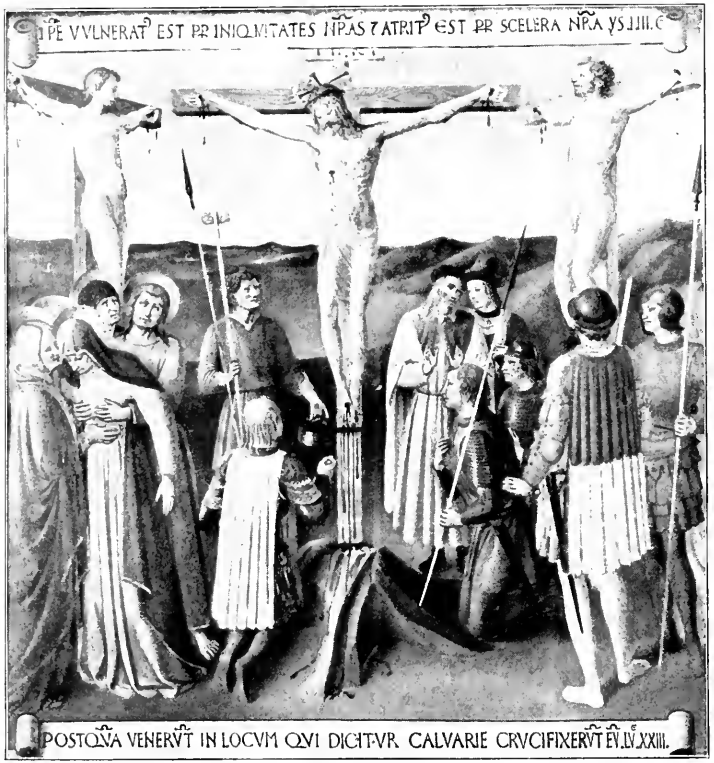
Die Entkleidung Christi

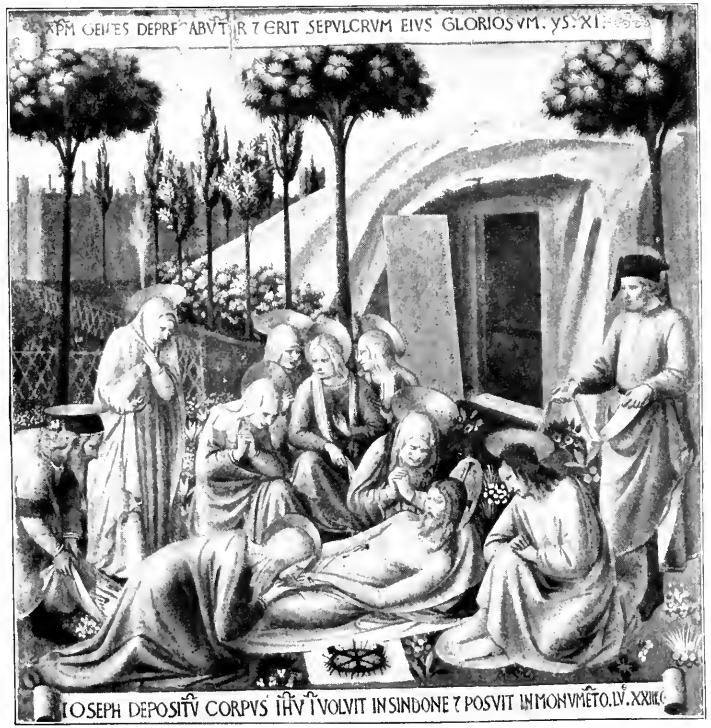
Szenen aus dem Leben Christi, 25 und 26

Christ bearing the cross — Le Christ portant la croix — The divesture of Christ — Le Christ tourné en dérision

Scenes from the life of Christ, 25 and 26 — Scènes de la vie du Christ, 25 et 26

Nach einer Aufnahme von Fratelli Alinari, Florenz





*Florenz, Akademie

Die Kreuzigung

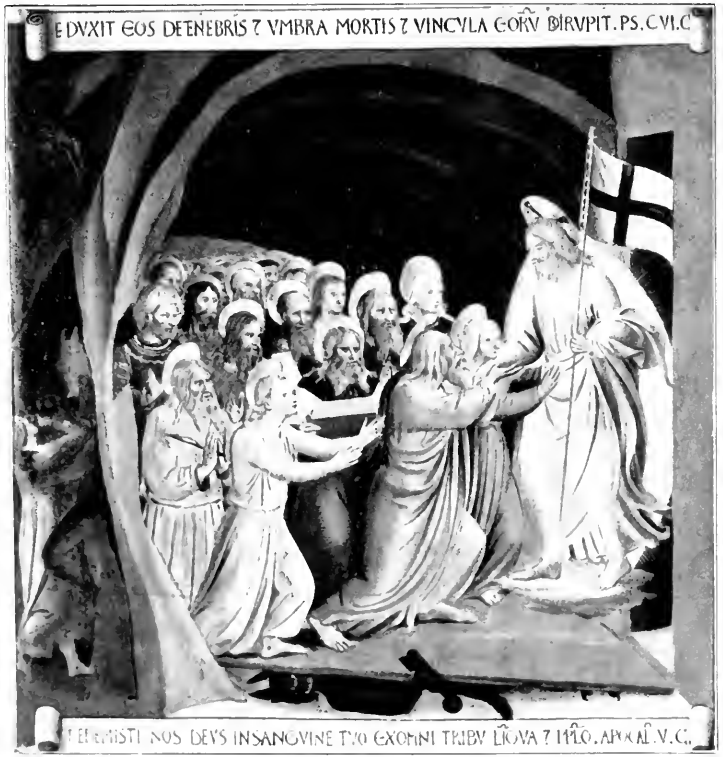
Die Kreuzabnahme

Szenen aus dem Leben Christi, 27 und 28

The crucifixion — Le crucifiement — The descent from the cross — La descente de la croix

Scenes from the life of Christ, 27 and 28 — Scènes de la vie du Christ, 27 et 28

Nach einer Aufnahme von Fratelli Alinari, Florenz



Florenz, Akademie

Christus in der Vorhölle

Die heiligen Frauen am Grabe

Szenen aus dem Leben Christi, 29 und 30

Christ in the limbus — Le Christ aux limbes — The holy women at the tomb of Christ — Les saintes femmes au tombeau du Christ

Scenes from the life of Christ, 29 and 30 — Scènes de la vie du Christ, 29 et 30

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Florenz, Akademie

Die Himmelfahrt Christi

Die Herabkunft des Heiligen Geistes

Szenen aus dem Leben Christi, 31 und 32

The ascension of Christ — L'ascension du Christ

The descent of the Holy Ghost — La descente du Saint Esprit

Scenes from the life of Christ, 31 and 32

Scènes de la vie du Christ, 31 et 32

Nach einer Aufnahme von Fratelli Alinari, Florenz

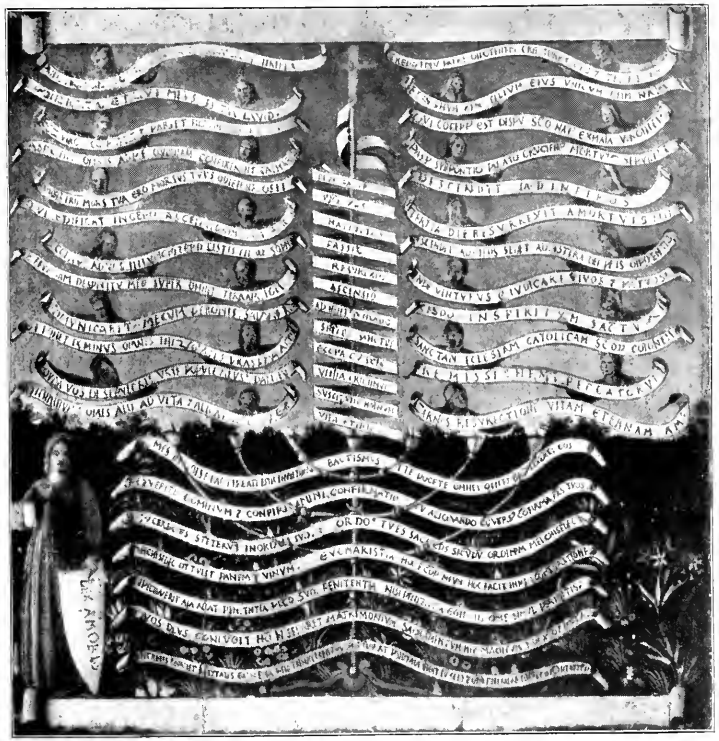
* Florenz, Akademie

Das Jüngste Gericht. Szenen aus dem Leben Christi, 33

The last judgment
Scenes from the life of Christ, 33

Le jugement dernier
Scènes de la vie du Christ, 33

Nach einer Aufnahme von Fratelli Alinari, Florenz



*Florenz, Akademie

Die Krönung Mariä

Szenen aus dem Leben Christi, 34 und 35

The coronation of the Virgin — Le couronnement de la Vierge

Die Gebote der Liebe

The commandments of love — Les commandements de l'amour

Scenes from the life of Christ, 34 and 35 — Scènes de la vie du Christ, 34 et 35

Nach einer Aufnahme von Fratelli Alinari, Florenz

Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Deckenbild: Die vier Evangelisten

Zwischen 1445 und 1455

Fresco on the ceiling: The four evangelists Fresque au plafond: Les quatre évangelistes

Nach einer Aufnahme von Fratelli Alinari, Florenz

Rom, Vatikan

Fresko

St. John the Evangelist
(Detail of p. 184)

Johannes der Evangelist
(Ausschnitt der Decke S. 184)

Saint Jean l'évangeliste
(Détail du plafond p. 184)

* Rom, Vatikan (Kapelle Nikolaus V.) Fresken

St. Ambrosius Zwischen 1445 und 1455 St. Augustinus

St. Ambrosius Saint Ambroise St. Augustine Saint Augustin

* Rom, Vatikan (Kapelle Nikolaus V.)

Fresken

St. Leo — Zwischen 1445 und 1455 — St. Gregorius

St. Leo — Saint Léon — St. Gregorius — Saint Grégoire

[4] Rom, Vatikan (Kapelle Nikolaus V.) Fresken

St. Athanasius — Zwischen 1445 und 1455 — St. Chrysostomus

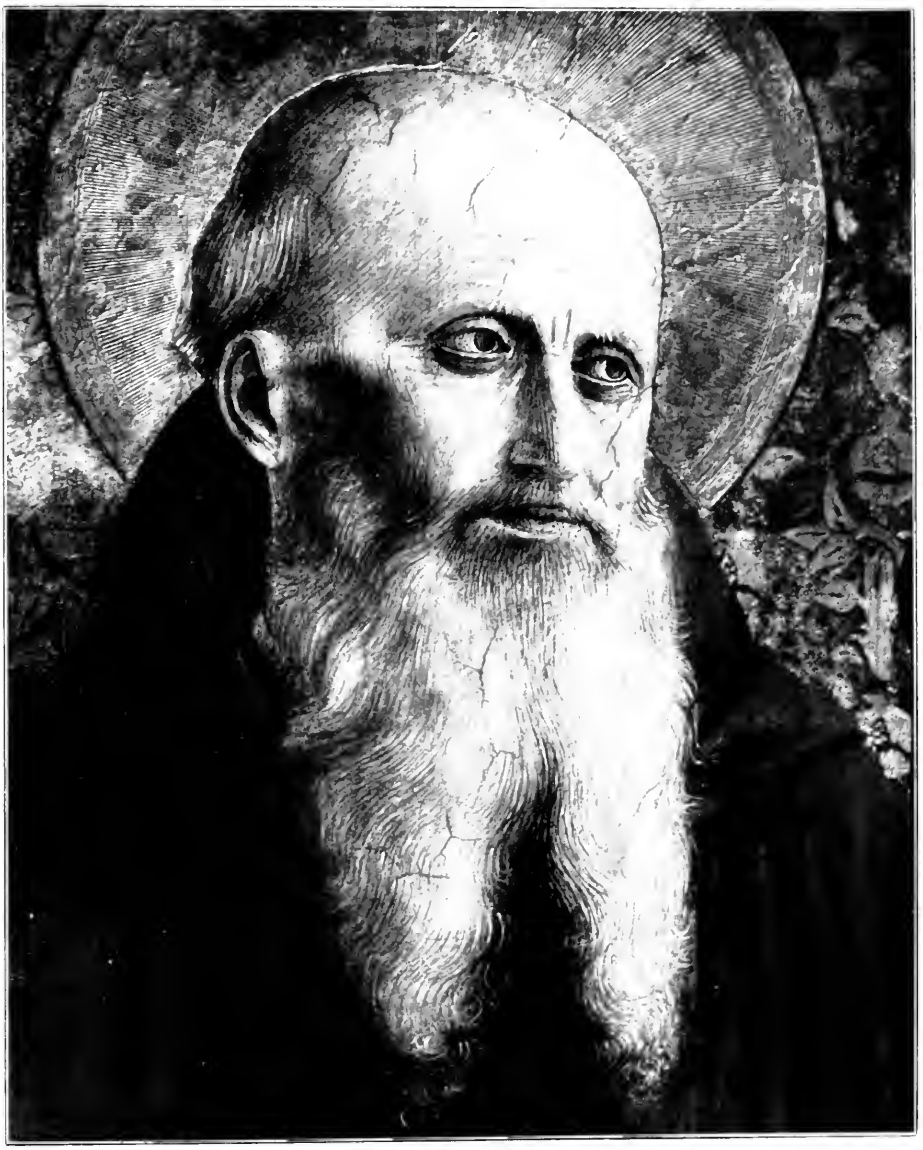
St. Athanasius — Saint Athanase — St. Chrysostomus — Saint Chrysostome

* Rom, Vatikan (Kapelle Nikolaus V.) Fresken

Der heilige Bonaventura Zwischen 1445 u. 1455 Der heilige Thomas von Aquino

St. Bonaventura Saint Bonaventure St. Thomas of Aquino Saint Thomas d'Aquin

Nach einer Aufnahme von Fratelli Alinari, Florenz



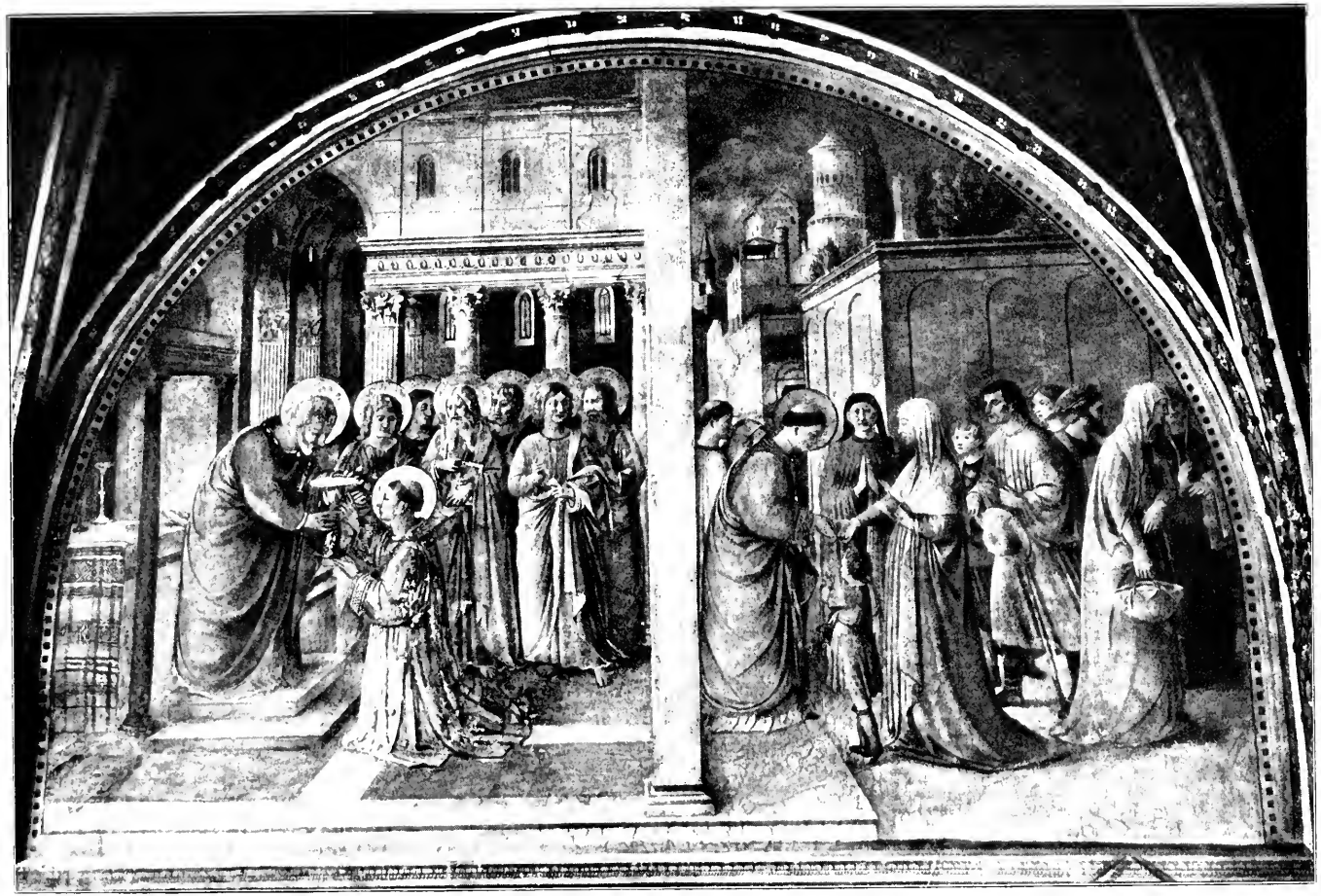
* Rom, Vatikan (Kapelle Nikolaus V.)

Der heilige Bonaventura
(Detail)

St. Bonaventura
(Detail)

Saint Bonaventure
(Detail)

Nach einer Aufnahme von D. Anderson, Rom



[4] Rom, Vatikan (Kapelle Nikolaus V.)

Fresko

Der heilige Stephanus wird vom heiligen Petrus zum Diakon geweiht

St. Stephen ordained deacon by St. Peter

Saint Etienne sacré diacon par saint Pierre

Zwischen 1445 und 1455

Der heilige Stephanus als Almosenspender

St. Stephen giving alms

Saint Etienne distribuant des aumônes

Nach einer Aufnahme von Fratelli Alinari, Florenz

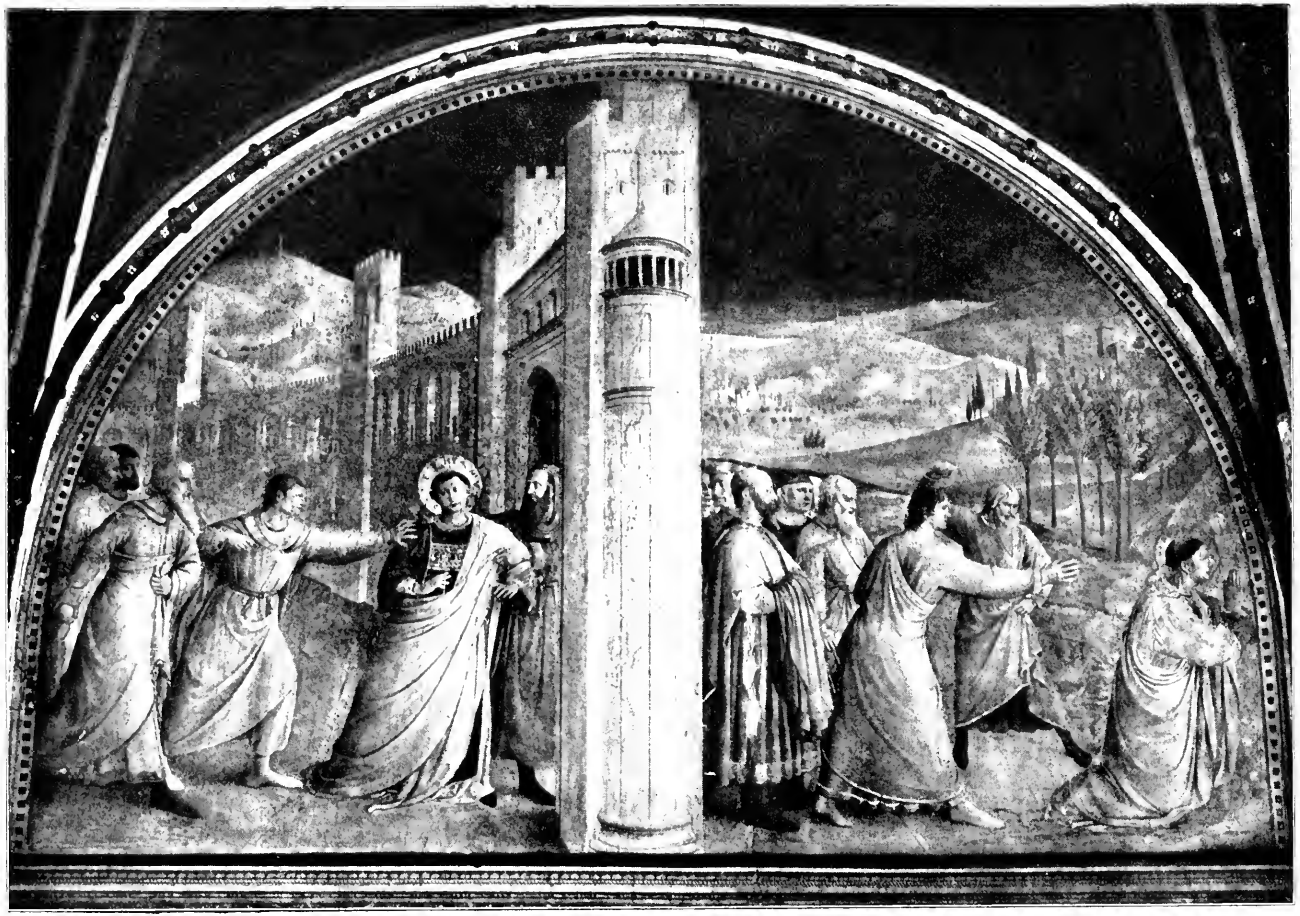
Fresko

Rom, Vatikan (Kapelle Nikolaus V.)

Der heilige Stephanus predigt vor dem Volk und vor dem hohen Rat

St. Stephen preaching — Zwischen 1445 und 1455 — La prédication de saint Etienne

Nach einer Aufnahme von Fratelli Alinari, Florenz



*Rom, Vatikan (Kapelle Nikolaus V.)

Fresko

Der heilige Stephanus auf dem Wege zum Richtplatz — Zwischen 1445 u. 1455 — Die Steinigung des heiligen Stephanus

St. Stephen on his way to the place of execution — Saint Etienne sur le chemin du supplice — The lapidation of St. Stephen — La lapidation de saint Etienne

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Ausschnitt aus dem Bilde auf S. 192

Detail of the picture on p. 192 Détail du tableau de p. 192

Nach einer Aufnahme von D. Anderson, Rom

* Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Ausschnitt aus dem Bilde auf S. 192

Detail of the picture on p. 192 Détail du tableau de p. 192

Nach einer Aufnahme von D. Anderson, Rom

Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Stephanus auf dem Weg zum Richtplatz

St. Stephen on his way to the place of execution

(Ausschnitt aus dem Bild S. 193)

Saint Etienne sur le chemin du supplice

(Détail du tableau de p. 193)

*Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Ausschnitt aus dem Bilde auf S. 193

Detail of the picture on p. 193 Détail du tableau de p. 193

Nach einer Aufnahme von D. Anderson, Rom

*Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Der heilige Lorenzo von Papst Sixtus II. zum Diakon geweiht

St. Lorenzo ordained deacon by Pope Sixtus II

Saint Laurent sacré diacon par le pape Sixte II

Zwischen 1445 und 1455

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Papst Sixtus II. übergibt dem heiligen Lorenzo die Schätze der Kirche zur Verteilung an die Armen

Pope Sixtus II delivering to St. Lorenzo the wealth of the church to be distributed to the poor

Zwischen 1445 und 1455

Le pape Sixte II rendant les richesses de l'église à Saint Laurent pour les distribuer aux pauvres

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Ausschnitt aus dem Bilde auf S. 198

Detail of the picture on p. 198 Détail du tableau de p. 198

Nach einer Aufnahme von D. Anderson, Rom

* Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Papst Sixtus II.
(Ausschnitt aus dem Bilde auf S. 199)

Pope Sixtus II
Detail of the picture on p. 199)

Le pape Sixte II
(Détail du tableau de p. 199)

Nach einer Aufnahme von D. Anderson, Rom

* Windsor, Castle (Royal Library) Federzeichnung

Studien zu den Fresken der Nikolauskapelle

Studies for the frescoes in the chapel of St. Nicolas

Études pour les fresques de la chapelle de saint Nicolas

Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Der heilige Lorenzo als Almosenspender

St. Lorenzo giving alms Zwischen 1445 und 1455 Saint Laurent l'aumônier

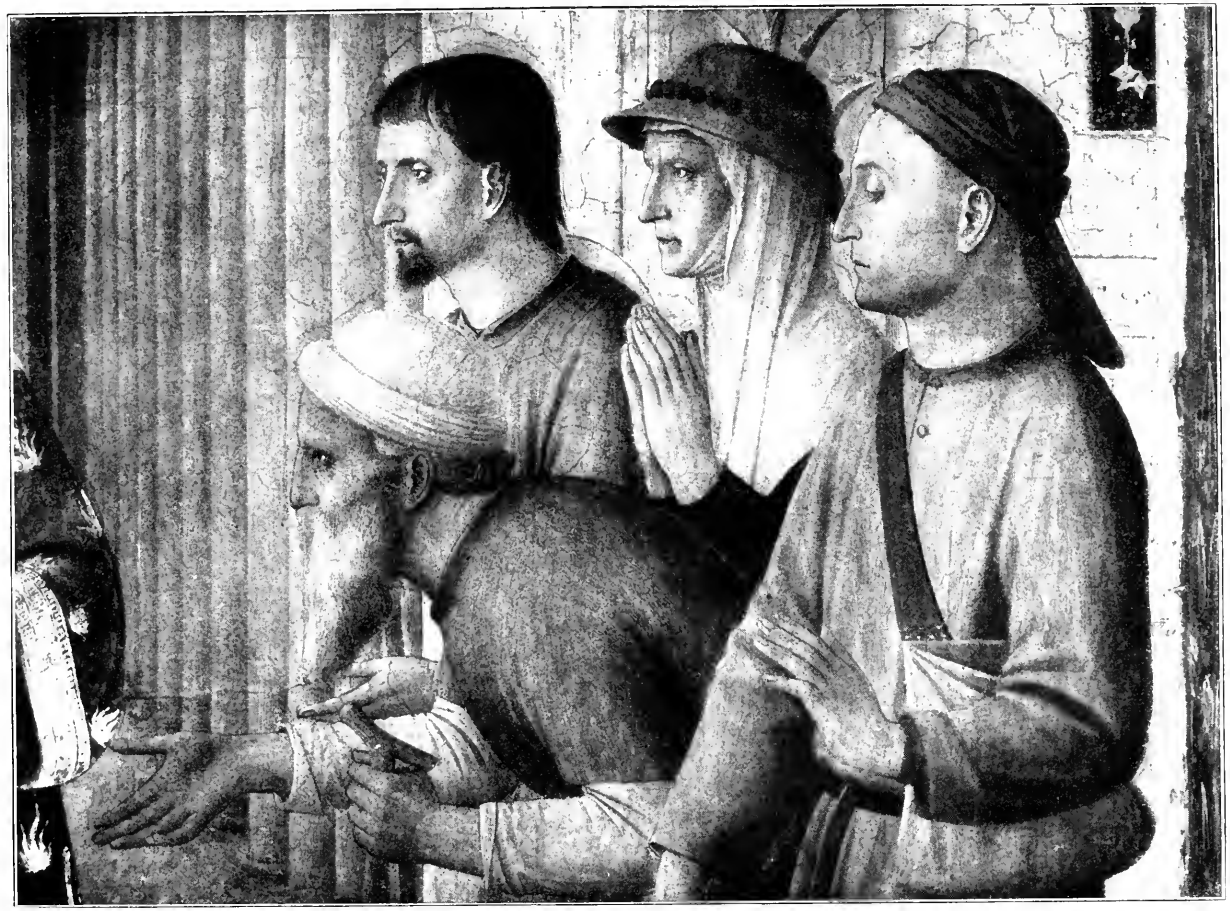
Nach einer Aufnahme von Fratelli Alinari, Florenz

Rom, Vatikan (Kapelle Nikolaus V.) Fot. ko

Ausschnitt aus dem Bilde auf S. 203

Detail of the picture on p. 203 Detail du tableau de p. 203

Nach einer Aufnahme von D. Anderson, Rom



Rom, Vatikan (Kapelle Nikolaus V.) — Fresko

Ausschnitt aus dem Bilde auf S. 203

Detail of the picture on p. 203 — Détail du tableau de p. 203

Nach einer Aufnahme von D. Anderson, Rom

Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Der heilige Lorenzo, vom Präfekten Decius zum Tode verurteilt

St. Lorenzo condemned to death by the prefect Decius — Zwischen 1445 und 1455 — Saint Laurent condamné à la mort par le préfet Decius

Nach einer Aufnahme von Fratelli Alinari, Florenz

[8] Rom, Vatikan (Kapelle Nikolaus V.) Fresko

Das Martyrium des heiligen Lorenzo

The martyrdom of St. Lorenzo Le martyre de saint Laurent

Nach einer Aufnahme von Fratelli Alinari, Florenz

*Paris, Louvre — Auf Holz

Anbetender Engel

Adoring angel (Fragment) — (Fragment) — Ange adorant (Fragment)

* Bergamo, Accademia Carrara

Auf Holz, H. 0,335, B. 0,28

Madonna mit Engeln

Madonna with angels

La Vierge avec des anges

* Florenz, S. Marco

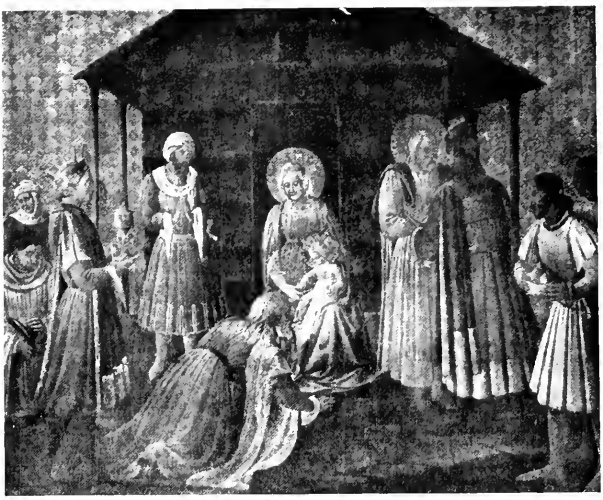
Auf Holz, H. 0,69, B. 0,37

Die Krönung Mariä

The coronation of the Virgin

Le couronnement de la Vierge

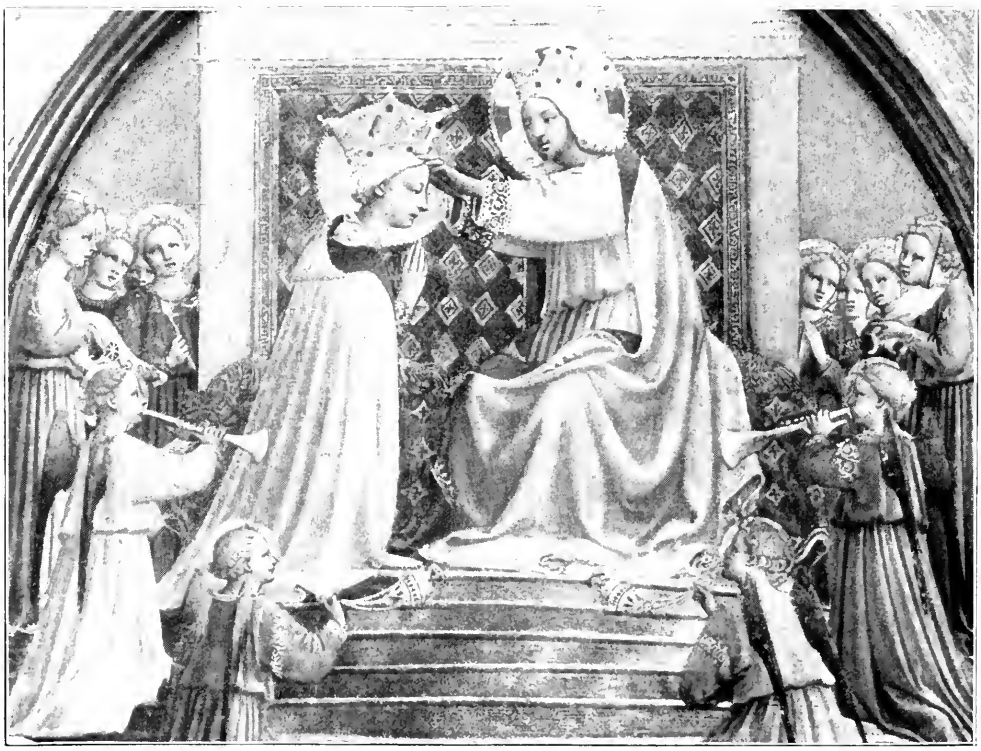
Nach einer Aufnahme von Fratelli Alinari, Florenz



*Budapest, Museum — Auf Holz, H. 0,29, B. 0,43

Anbetung der Könige

The adoration of the magi — L'adoration des rois

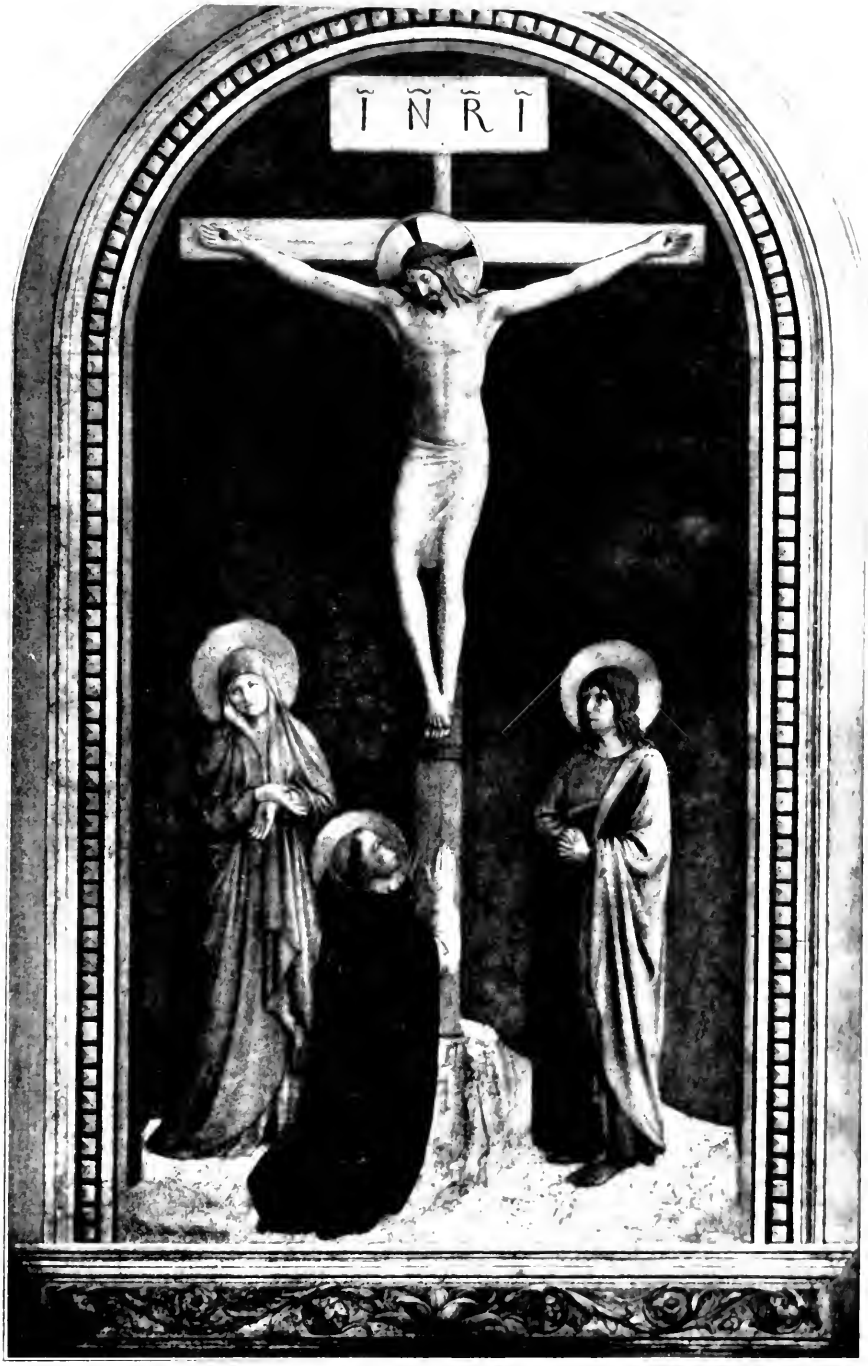


*Florenz, S. Marco

Die Krönung Mariä

The coronation of the Virgin (Detail) — (Ausschnitt von S. 210) — Le couronnement de la Vierge (Détail)

Nach einer Aufnahme von Fratelli Alinari, Florenz



Paris, Louvre — Fresko, H. 2,60, B. [illegible]

Christus am Kreuz und die Heiligen Maria, Johannes und Dominikus
(Aus Fiesole, S. Domenico)

Christ on the cross, Mary, Magdalene and St. Dominic

Le Christ en croix, la Vierge, Madeleine et saint Dominique

Nach einer Aufnahme von Fratelli Alinari, Florenz

Philadelphia, John G. Johnson

Das Begräbnis Mariä

The entombment of the Virgin

L'enterrement de la Vierge

Auf Holz, H. 0,20

Die Heiligen Cosmas und Damianus verlassen die geheilte Pelladia

Florenz, Akademie

Auf Holz, H. 0,20

Die Heiligen Cosmas, Damianus und ihre Brüder vor dem Richter

Scenes from the lives of St. Cosmas and St. Damianus

Scènes de la vie des saints Cosme et Damien

Nach einer Aufnahme von Fratelli Alinari, Florenz

ANHANG

WERKSTATTS-ARBEITEN UND ZWEIFELHAFTE WERKE

SUPPLEMENT

STUDIO-WORKS AND
DUBIOUS PICTURES

SUPPLÉMENT

TRAVAUX D'ATELIER ET
ŒUVRES DOUTEUSES

Auf Holz, H. 0,20

Die Heiligen Cosmas und Damianus ins Meer gestürzt und vom Engel errettet

* Florenz, Akademie

Auf Holz, H. 0,20

Die Heiligen Cosmas, Damianus und ihre Brüder auf dem Scheiterhaufen

Scenes from the lives of St. Cosmas and St. Damianus

Scènes de la vie des saints Cosme et Damien

Nach einer Aufnahme von Fratelli Alinari, Florenz

Auf Holz, H. 0,20

Die Heiligen Cosmas, Damianus und ihre Brüder sollen gesteinigt werden

*Florenz, Akademie

Auf Holz, H. 0,20

Die Enthauptung der Heiligen Cosmas, Damianus und ihrer Brüder

Scenes from the lives of St. Cosmas and St. Damianus

Scènes de la vie des saints Cosme et Damien

Nach einer Aufnahme von Fratelli Alinari, Florenz

Florenz, Akademie

Die Kreuzigung Christi

The crucifixion of Christ — Le crucifiement du Christ

Auf Holz, Durchmesser 0,29

Die Krönung Mariä

The coronation of the Virgin — Le couronnement de la Vierge

Nach einer Aufnahme von Fratelli Alinari, Florenz

* Florenz, Uffizien

Auf Holz, H. 1,16

Madonna mit dem Kinde und Engeln

Madonna with child and angels

La Vierge avec l'Enfant et des anges

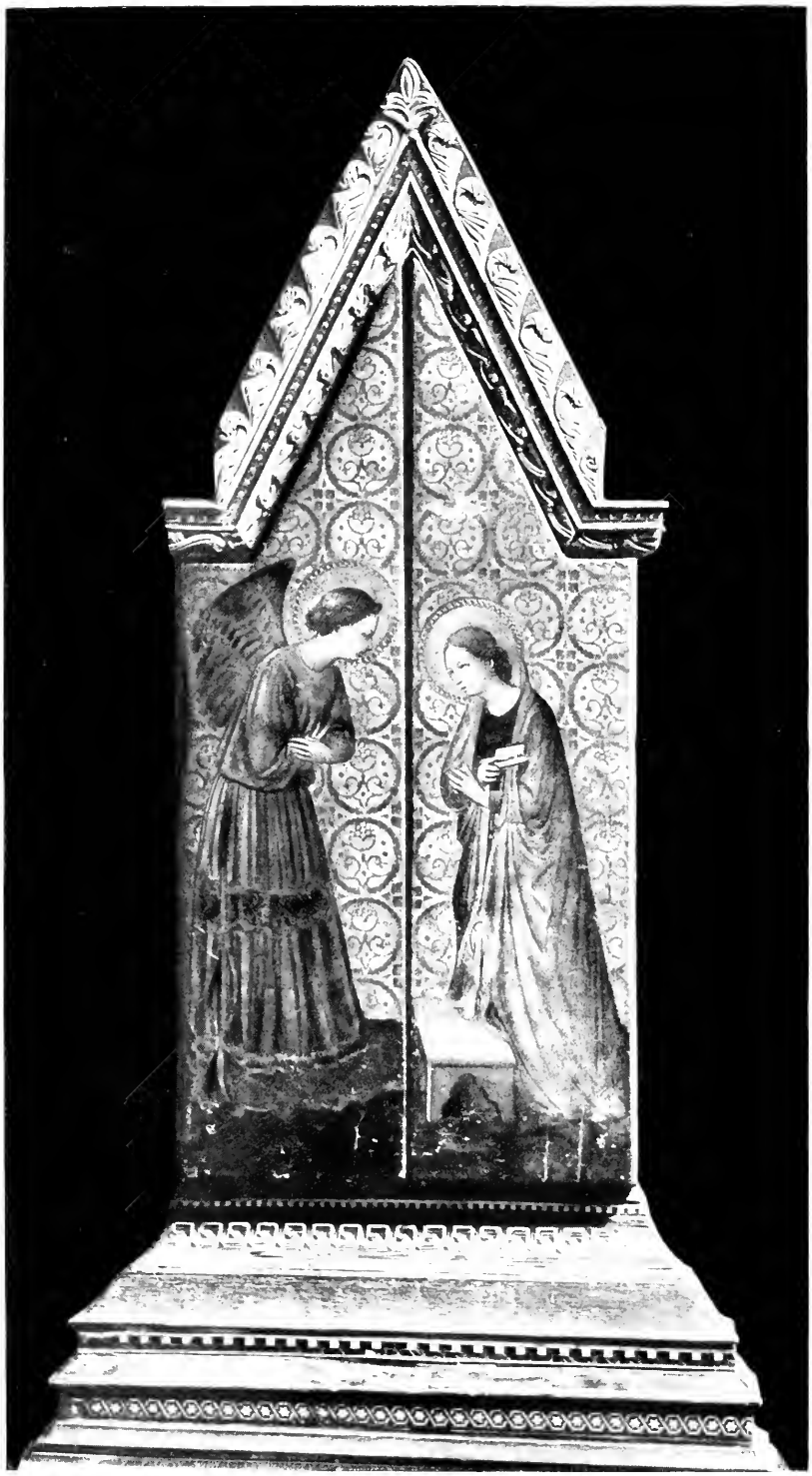
Nach einer Aufnahme von Giacomo Brogi, Florenz

Pisa, Museo civico

Christus

Christ Le Christ

Nach einer Aufnahme von Fratelli Alinari, Florenz



Hildesheim, Dom — Auf Holz

Haus-Altärchen mit der Verkündigung auf der Aussenseite der Flügel

Little house-altar with the annunciation on the outside of the doors

Petit autel particulier avec l'annonciation à l'extérieur des volets

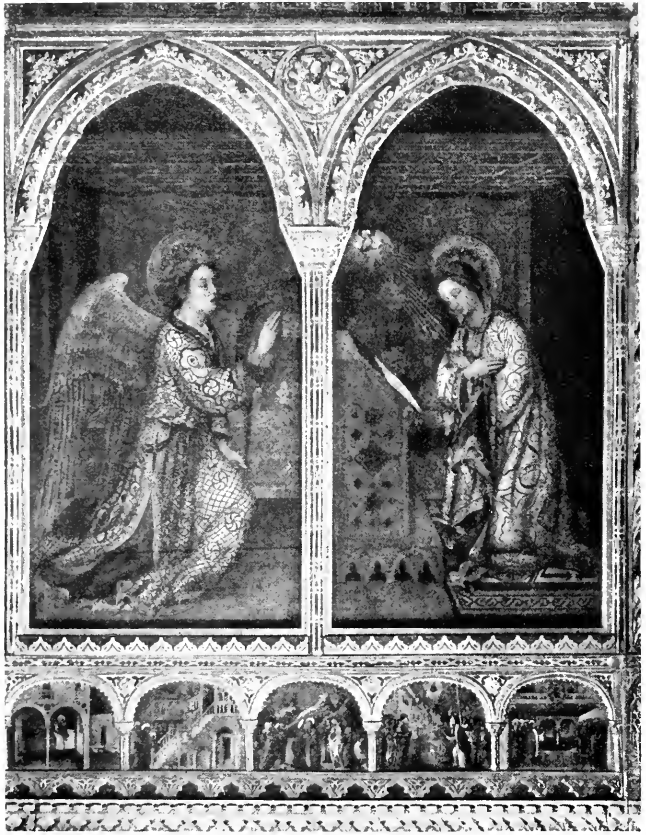
*San Martino a Mensola, Kirche

Die Verkündigung

The annunciation

L'annonciation

Nach einer Aufnahme von Fratelli Alinari, Florenz



* Brescia, S. Alessandro

Verkündigungs-Altar

Annunciation-altar L'Annonciation

Richmond bei London, Sammlung Cook Auf Holz

Madonna mit Engeln

Madonna with angels La Vierge avec des anges

The last judgment

Jüngstes Gericht

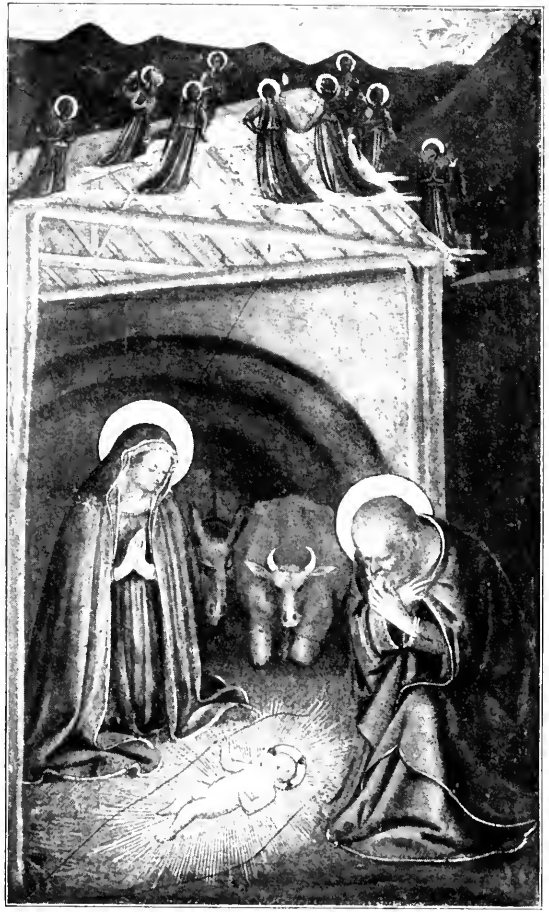
Le jugement dernier

Forlì, Pinakothek

Christus am Oelberg

Christ on the mount of olives

Le Christ sur le mont des oliviers



Die Anbetung des Kindes

The adoration of the Infant-Christ

L'adoration de l'Enfant Jésus

Nach einer Aufnahme von Fratelli Alinari, Florenz

Auf Holz

*Florenz, S. Niccolò di Bari

Kreuzigungsgruppe

Crucifixion-group

Groupe du crucifiement